

# FRIULAN

## Language and Literature

*origlas*  
D. B. Gregor



Oh dolse Furlanìa  
cussì verde in t'el sol!

*Biagio Marin (gradese)*

Un tappeto di smeraldo  
sotto il cielo il monte par.

*Carducci, In Carnia*

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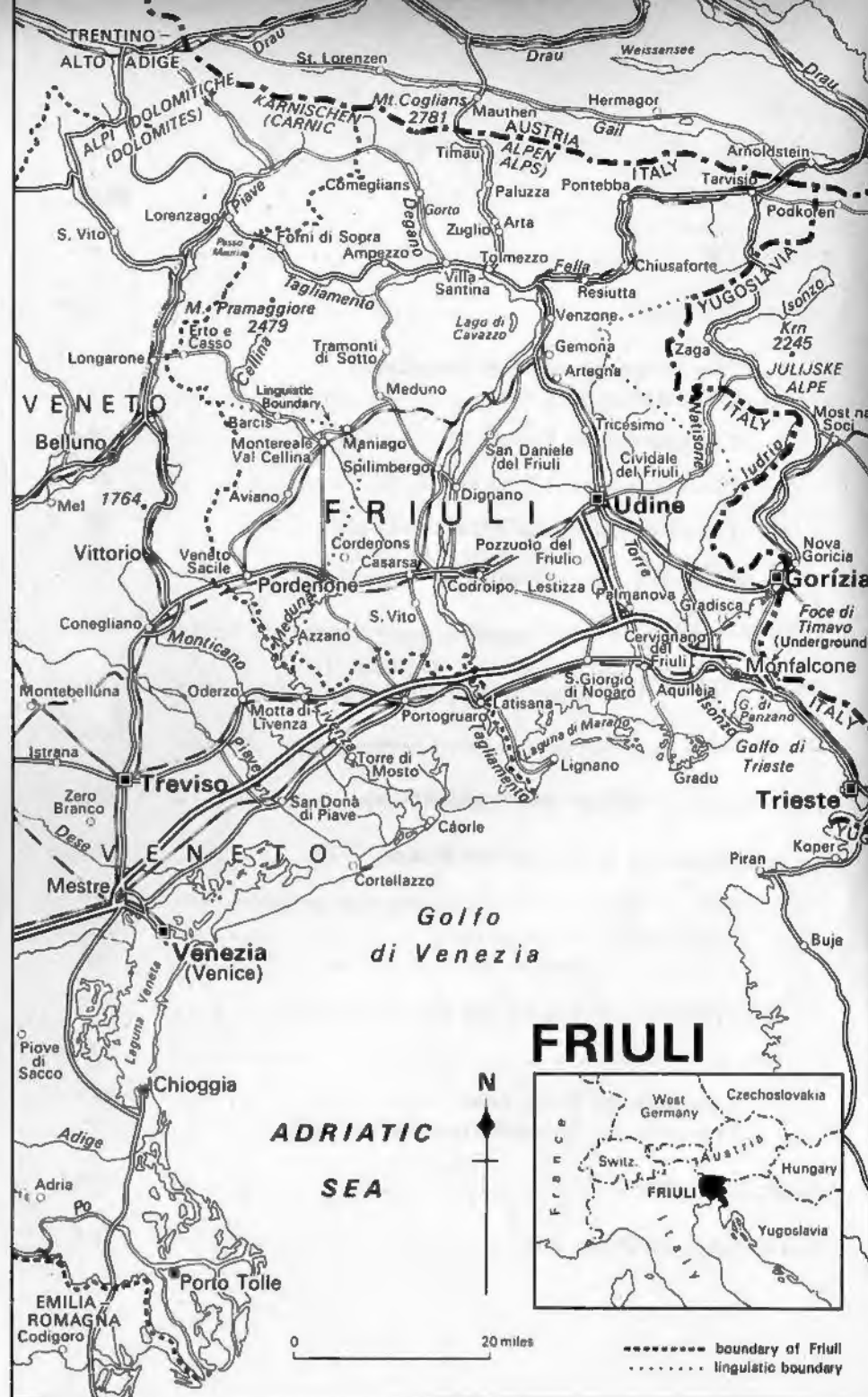
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## PREFACE

Whether Friulan is to be called language or dialect is a question that may well be asked;<sup>1</sup> and to answer it is both difficult and invidious: difficult, because a moment's thought shows that every language is also a dialect and every dialect also a language; invidious, because a dialect is felt to be in some way subordinate. It is important to understand in what this inferiority consists. It has nothing to do with the "dialect" as an instrument of human speech. The misunderstanding arises partly from the convention of describing a dialect as being "of" some other contemporary speech; but the phrase "a dialect of Italian" is a misnomer: the national language of Italy is simply that one of the forms taken by Vulgar Latin in Italy's various regions, Tuscan, which historical and literary factors caused to become the norm or *koiné* for the whole country. The other forms, such as Romagnol and Neapolitan, are not dialects of Tuscan, but, like Tuscan itself, dialects of Latin. They are Italian dialects only in the sense that they are spoken on Italian

1. As it was by the Friulan poet, G. Malattia della Vallata (1875-1948) in his poem: "Al Furlan èsel lenga o Dialet?".

soil. Thus the basic distinction is political rather than linguistic: a "language" is the official speech of a nation.<sup>2</sup> So true is this, that attempts to acquire autonomy for any regional form of speech are immediately felt by Government as a threat to national unity.<sup>3</sup>

There is one sphere, however, in which "dialects" can achieve equality with "languages": they can be the vehicles of a literature. Once they are used for literary

2. Vallata saw this:

Lenga a è propi chel ch'a sierf  
Pal Governo e pai privâz.

("Language is really that which serves Government and individuals"). At the same time, the feeling that a dialect is of something is so strong that Welsh, for example, though serving no Government, is always called a language, because there is nothing it can be a dialect of. For a more linguistic criterion we may consider such morphological features as the ending in s of the 2nd person sg., the pronoun ur (to them) (a distinct improvement on the cumbersome non-conjunctive loro of Italian) and the regularization of the verb (Grammar §20). Hence we may adopt the definition of Gianfranco Contini (Letteratura dell'Italia unita, 1968): "il friulano partecipa piuttosto allo statuto scientifico d'una lingua minore, che d'un dialetto" ("not a dialect, but a minor language").

3. Vallata, for example, goes on to say that "German scholars call Friulan a language in order to sow a little discord between Friuli and Italy. Under Fascism priests were forbidden to preach in Friulan, and the poet-priest, Zaneto (G. Schif), could no longer publish his poems in a Catholic paper after 1933. Mistral's friend, Aubanel, denied that linguistic autonomy meant separatism (Il Tesaur, 1958, p. 9).

creation, they stand alongside national tongues with an equal claim on our interest. A fresh pipe has been added to the mighty organ of human song. And Friulan has been accumulating a literature for 500 years.

Literature alone, however, cannot guarantee the survival of a language. A writer needs a reader. There has to be a literate public capable of appreciating literary works; and if the presence of such a public can call a literature into existence, its disappearance can doom it. It is here that the power of the national tongue produces its fatal effect. Thanks to the mass-media, the language of the state penetrates into the inmost recesses of communities which, in earlier centuries, preserved intact every aspect of local life, including their speech: it becomes the sole bearer of knowledge and a chief source of entertainment. Thus the prestige of the official tongue is vastly increased, and the advantages of being proficient in it become more obvious and more tempting. The chances then of extending dialect literacy beyond the intellectual class (already hindered by lack of a "standard" orthography recognized as the norm<sup>4</sup>) grow less and less. Just when the metamorphosis from

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4. On the importance of a koiné see p. 60.

dialect to language seems about to be achieved, it is threatened with the reverse process of relapse from dialect to patois. What happens is that the dialect loses or fails to acquire snob-value.

The process can be seen at work in Ireland, whose language not only has a literature twice as old as Friuli's, but is also one of the official languages of the Irish Republic. A writer in An t-Ultach (The Ulsterman) of June 1951 explains why Irish in County Tyrone is losing ground: "Irish is synonymous with poverty and social inferiority... Young people think it is a sign of social inferiority if their parents speak Irish, especially in the presence of a stranger"<sup>5</sup>... People think that to give up using Irish is equivalent to turning their backs on the visible and audible signs of poverty and backwardness." And thirteen years later in the same magazine we read that people in the Gael-tacht (Irish-speaking areas) "think they have risen in your esteem when they speak English." The pathos and horror of it! No wonder a Friulan writer, faced with the

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5. I have myself heard and seen a Romagnol girl with tear-stained face upbraiding her father for speaking in dialect before the friends whom she had brought to the house.

same situation, has written:

Certainly ignorance of or unwillingness to speak Friulan is not ethically a sin; but it is the unambiguous symptom of a whole complex of pitiable qualities: lack of principle, spiritual weakness, servility, mental inconsistency, etc. It is the certain index of that widespread evil which makes men ashamed to be what they are and anxious to hide themselves in a dress different from their own. It is the index of our gradual bastardization, of our moral decadence, of our perversity as a people ethnically distinct and autonomous. If we fail to apply a brake to this subtle form of cowardice we may as well give up any hope of a Friulan renaissance.<sup>6</sup>

Of course, Friulans conscious of their ethnic individuality and justifiably proud of the language enshrining it are not going to let it slip from them without a struggle. They see their sister-languages of the Grisons and the Dolomites both enjoying a measure of official recognition, the first indeed being Switzerland's fourth official language,<sup>7</sup> and the second being protected by the Statute of the Trentino-Alto Adige Region, receiving both

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6. Patrie dal Friûl, July-Aug. 1950. D'Aronco (Il Tesaur, 1953, p. 14) points out the significant fact that Friulan is considered a language by the humble and a dialect by the better educated (except the experts, who know it is a language; cf. Contini quoted in note 2).

7. It can be heard broadcast in the 31, 48, and 75 metre band on Saturdays and Sundays from 12.20 to 12.30 GMT.

cantonal and governmental subsidies, and enjoying some use in schools;<sup>8</sup> and they naturally wonder why Friulan, whose greater homogeneity and considerable literature entitle her to at least equal treatment, has to rely for survival on the work of private Societies such as the Società Filologica Friulana<sup>9</sup> or on the enthusiasm of young writers such as founded the movement called La Cortesele ("The little court") di Furlan and since 1948 have been publishing their work in a literary paper,

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8. D'Aronco, I ladini si danno la mano, in Il Friuli, 30 luglio 1955. According to Patrie dal Friûl, lui-avost 1950, in the first year all explanations in Italian and German lessons are given in Ladin. From the 4th year there is one hour a week of Ladin (reading, writing, and history). The weekly  $\frac{1}{4}$  hour broadcast is often prepared by the children. Only Ladin-speakers can be appointed to teaching-posts in the area. Adults are less fortunate: a Ladino can be President or Vice-President of the provincial Council only by claiming to belong to the Italian or German community (PdF, 16-31 zenar, 1953). Cf. Friuli, where Friulan-speakers could not register themselves as such in the census of 1971 (though they can do so in Switzerland, and 400 of them turned up in the Grisons in 1970) (Int furlane, jugn 1972).

9. Henceforth referred to as S.F.F. Its journal Ce fas-tu? (cf. Dante, de vulg. eloq. 1, xi), now annual, is the voice of Friulan scholarship.

Risultive (Source).<sup>10</sup>

There is no Society for the Prevention of Cruelty to Languages; but the extinction of a human tongue is no less a tragedy than that of an animal. We mourn the dodo and rally to the whale: is it nothing that Etruscan has vanished and Welsh is threatened? Let us look at Friulan and see how much richer the world is for its existence.

Northampton,  
England

D. B. G.

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10. See p. 50. Their reunions, called "sagrate", remind one of Romagnol trebbi.

An encouraging sign of official support has been the recent introduction of Friulan culture and language into the Theological Seminary of Udine as a subject for study on the conclusion of the course (Int furlane, avrîl 1973).

The earliest stratum of this work owes much to the help and encouragement of the late Dott. G.B. Corgnali, doyen of Friulan scholarship and Director of the Biblioteca Comunale of Udine from 1922-1954. Alas, that I cannot thank him again for that and for the gift of an Estratto. Alas too, that Sig. Arturo Feruglio cannot see the amplified reprint of the extracts for which he waived copyright in 1965. At every stage of my studies I have enjoyed the services of the Biblioteca Comunale of Udine, as rich in Friulan treasures as enviable in the splendid Palazzo Bartolini which houses them. To its Librarian, Dott. Giovanni del Basso, and to his staff, who found me many a dusty tome, I am very grateful. To Dott. del Basso I am no less indebted for tape-recordings, as I am also to Signorina Cornelia Foote and Signor Giuseppe Micoli of San Daniele, and to Sig. Mario Venturi of Artegna. I have been fortunate also in the friendship of the Signorine Luisa and Lorenzina Deganutti of Udine, who were always ready to find a book for me or to supply information. The later stages of the work benefited considerably from information gathered for me by Dott. Giorgio Faggin, from discussion with Avv. Nico Fabris, from consultation with Dott. A. Comuzzi (all of Udine), from the mediation of Prof. Angelo Bertolo of Portogruaro, from the publications sent to me by the Clape Culturâl Aquilee, and from the interest taken in it by Dott. Etelredo Fascolo, Editor of the monthly Int furlane.

To these, and to all those authors who have forgone copyright, I express my best thanks.

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1. The geographical and linguistic delimitation of Friuli

Until 1963 "Friuli", like "Romagna", was the name of an area conterminous with neither a "Region" nor a "Province" of Italy. On Jan. 31st of that year it became Italy's fifth autonomous region, - a new unit covering an area of approximately 3,055 square miles, with a population of about 1,210,000, called Friuli-Venezia Giulia, with Triest as capital.<sup>1</sup> (Venezia Giulia had been the easternmost of the three areas called Le Tre Venezie and had consisted mostly of the territory ceded to Jugoslavia after the 2nd World War; but the name now hardly covered more than the towns of Gorizia and Triest and a few adjoining villages.) These two towns and Udine were heads of Provinces; and to them in 1968 was added Pordenone, which, to its great indignation, had been at first fobbed off with the status of circondario (district).<sup>2</sup>

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1. v. p. 4 n. 4.

2. A centre of light industry, "the Milan of Friuli", Pordenone felt herself different and had already cultivated her own private separatism - from Friuli! (Cf. p. 14.)

The whole area lies framed within the natural boundaries of the Dolomite Alps on the west, the Carnic Alps on the north, the Julian Alps on the east, and the Adriatic on the south. In the north the boundary coincides with the national Austro-Italian frontier following the watershed of the Carnic Alps from Monte Croce eastwards to a point north of Tarvisio. Here the boundary turns south and follows the valley of the Fella to Gemona, whence it continues along the skirts of the Julian Alps to Gorizia and the mouth of the Timavo.<sup>3</sup> The southern boundary is formed by the coast from the Timavo westwards to the mouth of the Tagliamento (excluding Grado), follows the river inland as far as Villanova, and then continues westwards as far as Motta on the

Livenza. This river as far as Sacile, and after it the Cimiliana and the eastern watershed of the Dolomites up to Monte Croce, form the western boundary. Anyone who lives in this area lives in Friuli; but unfortunately he will not everywhere hear Friulan spoken around him. To have the linguistic frontier, we must withdraw the boundary on the north-east to close to Gemona; on the south-east from the Timavo to the Isonzo (thus losing Monfalcone with its eastern Venetian); on the south (as far as it is possible to fix it at all) we must exclude the Venetian-speaking Portogruaro; and on the west the line must curve in from Motta to pass between Pordenone and Cordenons and follow the rivers Cellina and Cimiliana to the Maniri Pass and thence reach Monte Croce. Even then there will remain a few zones where Friulan is not spoken: wedges of Slovene in the Julian Alps north of Tarvisio, and islands of German in the Carnic Alps. Linguistically, therefore, Friuli is an area of less than 3,000 sq. miles, with a population of 800,000, most of

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3. The mysterious underground river sung by Virgil (*Aeneid* iv. 7ff.). The traveller to Triest by road passes over it shortly after Monfalcone, and can see on his right Virgil's lines carved in the rock. The name occurs three times in Friuli: here; Timau in the Carnic Alps; and the Timavone near Maniago (where an altar to its deity from Republican times has been found). As all three rivers have the common feature of emerging from a rock, we are probably in the presence of an old pre-Roman and perhaps pre-Celtic (i. e. Venetan) word.

whom speak Friulan.<sup>4</sup>

Between its most northerly point, m. Fleons, or its highest point, m. Cogliano (2781 m) and its lowest and most southerly, the beach at Lignano, Friuli includes a considerable variety of scenery. Down from Carnia, fed by rivers whose "canals", as the valleys are called, furrow the mountains, comes the Tagliamento, flowing from north to south to cut the Friulan plain in two and "take possession of Friuli".<sup>5</sup> As this plain is less than

4. Cf. the other two Ladin areas: Grisons, 100,000, and Central Tyrol (Alto-Adige), 120,000, of whom about 40,000 and 23,000 respectively speak Ladin. D'Aronco estimated Friulan-speakers at 600,000 in 1959 (Il Tesaur, 1960, p. 1). Faggin (La Panarie, June 1972, p. 21, note 7) thinks Marchetti's estimate of a million too high, but believes the great majority of Friuli-Venezia Giulia's 1,232,439 inhabitants to be "friulanofoni". He points out that Friulan seems never to have been at home in Sacile and Monfalcone. On the other hand, according to the Gorizian De Gironcoli (v. p. 150), more Friulan is spoken in Gorizia than in Udine, because all the Slovenes of the area speak it, whereas few Gorizians speak Slovene. (Slovenes had been invited in by the Patriarch to repopulate the country after the Hungarian invasions of the 10th century; v. p. 12.)

5. See B. Chiurlo's poem No. 69. As Pliny's name for the river is Tiliaventum (Nat. Hist. 3, 18, 126), it must be only a coincidence that phonetic change has made the modern name describe its work of "cutting" Friuli in two. In fact, it is Celtic for "rapid devastator".

half the total area and has little or no mineral deposits, Friuli has never been an economically well-endowed area. The textile industry of Udine, the dockyards of Monfalcone, and the breeding of silkworms by a special technique have not been enough to absorb a labour-force famous for its capacity for work.<sup>6</sup> The high figures for emigration between the two wars tell their own tale.<sup>7</sup>

Even in 1950 its newspaper could lament its woes in an article entitled "Furlanie, pais di miserie".<sup>8</sup> Such, however, is not the impression made on the visitor, who sees the fertility of the fields (corn and maize) and the neatness of the villages, and who feels the mildness of a climate which keeps the olive south of Zompitta and Savorgnan del Torre (6 km. north of Udine), but

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6. "Where a Friulan arrives, there the desert becomes a vineyard," said an Argentine minister to the Archbishop of Udine (Oggi, July 1963).

7. The Friulan colony of Buenos Aires alone numbered 100,000 in 1928; and most of Brooklyn's masons in 1963 were reputed to be Friulans.

8. Patrie dal Friûl, July-August 1950.

encourages the production of several excellent wines.<sup>9</sup>  
The smiling expanse of verdure is no more proof of economic well-being in Friuli than it is in Ireland.<sup>10</sup>

Another thing the traveller will notice is the large number of towns which seem to have grown up around a castle. The most conspicuous feature of the Friulan landscape is, in fact, the castle standing on its hill in the middle of a cluster of houses, as at Gemona, Artegna, Tarcento on the roads leading south; and its castle is the most conspicuous feature of Udine itself. It will then perhaps also strike him that many other towns are situated at the head of valleys. The

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9. e.g. "Verduzio" at Ramandolo (near Tarcento), "Tocaj", "Picolit" (drunk with Cividale's speciality, the *gubana*, a puffed pastry stuffed with raisins, nuts, and spices), and (reminiscent of Romagna's "San Giovese") "Cabernet". Pucinum (modern Duino) was famous for its wine in Pliny's day (*loc. cit.* 127); in fact, the Empress Augusta attributed her longevity to it (*ib.* 14, 6, 60). An early name for Udine's central piazza was Piazza del Vino. (See *Introd.* §4, p. 53 n. 43.)

10. On Friuli's greenness see below, p. 53. Not for nothing has Friuli the highest rainfall in Italy (cf. N. Gladden, *Across the Piave* pp. 66-8, 90-1, 116), - another similarity to the "emerald Isle" (cf. the quotation from Carducci on the title-page). Cf. *Poems* Nos. 35, 39, 48.

explanation is the same for both phenomena: Friuli's development was conditioned by its being in a highly strategic position, and it was military necessity that dictated where towns should arise. Aquileia at the junction of the Via Postumia with roads from Illyricum, Pannonia, and Noricum; Forum Iulii (Cividale) where the Natisone emerges into the plain; Forum Iulium Carnicum (Zuglio) on the Via Iulia Augusta in the valley of the But - these were founded for the specific purpose of guarding the approaches to Italy. Such military considerations have been valid down to modern times: Gradisca was founded in the last quarter of the 15th century against the Turks; Palma a century later against the troops of the Empire. Similarly the castles represent advanced fortified positions close to road- and river-crossings; and the road-system itself is largely based on strategic needs. In this way Friuli through the centuries has tried to fulfil its historic function of covering the only approach to the peninsula from the north-east.<sup>11</sup>

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11. Cf. *Patrie dal Friûl*, 16-31 Jan., 1953: "In what condition would Friuli find herself? The one she always has done! The invaders... would pass straight through Friuli dealing out blows right and left upon the poor sentry who has always had to watch so many people of every sort pass through".

## 2. The history of Friuli

The history of Friuli shows us how the most diverse elements, split by alien encroachments and subjected to a succession of different masters, can, if geo-political conditions are favourable, develop a sense of unity and become a single homogeneous entity.

A degree of homogeneity is indicated for early times by the occurrence of names such as Carnia, Carinthia, Carniola (on the Upper Save), and Carnuntum (on the Danube east of Vienna), not to mention Caesar's Carnutes; and though the modern Carni are the Friulans of the Alps, both Pliny and Strabo state that the area inhabited by Carni extended

to the coast and included Triest.<sup>1</sup> That these Carni were Celts seems indisputable: an inscription records the triumph of M. Aemilius Scaurus in 115 B.C. de Galleis Karneis,<sup>2</sup> and many place-names contain Celtic roots.<sup>3</sup> There may have been an infusion of

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1. Pliny, Nat. Hist. 3, 18, 126 decima regio Italiae Adriatico mari adposita... Carnorum haec regio. Strabo, Geog. iv, 206, 9 and vi, 292, places them in the area of Aquileia (2½ miles from the sea) and (vi, 314) calls Triest "a Carnic village". Their eastern neighbours, the Iapydes, also presumably reached the sea, because Virgil (Georg. 3, 475) calls the River Timavus, which flows underground till near the coast (see p. 2, n. 3), "Iapydian", and Pliny (loc. cit. 127) seems to make it run through or border Iapydian territory; and if Strabo (vi, 314) says that "Italy and the Carni are contiguous with Istria", that may be because the Iapydes, whom he has just called "a Celtic-Illyrian tribe" (313) can be loosely identified with the Celtic Carni in contradistinction to the Illyrian Istri. Certainly these three peoples are regularly named together, even if not in the same order (cf. Pliny 3, 5, 38 with Livy 43, 5, 3). In any case, the boundary between Italy and Istria was, until Augustus annexed Istria, the River Risano (Pliny's Formio), 6 Roman miles east of Triest; and a Friulan dialect was once spoken in Triest (note 15 on p. 17). When Zaneto writes "tant in Cjargne che in Friûl" (Par prime Messe), it may be taken as poetic licence; but even Corgnali writes "né di Friûl né di Ciargne".

2. Unfortunately, there may be ellipse of et, in which case it would prove the opposite, or at least that contemporary Romans thought the Carni were not Gauls.

3. See p. 24, n. 3.

Etruscan blood, because Pliny (3, 20, 133) quotes a peculiar theory that the northern neighbours of the Carni, the Raeti, were descendants of Etruscans driven out by the Gauls; and Etruscan artefacts have been found in the Carnic Alps. It was against these Carni that the Veneti appealed to Rome for help, and received it in the form of a colony planted at Aquileia in 181 B.C. The site was well chosen; for the name of Aquileia was destined to dominate Friulan history for close on 2000 years. The Carni are not mentioned among the 44 Alpine tribes listed on the Tropaeum Alpium<sup>4</sup> as having been subdued by Augustus or his generals in the years preceding 7 B.C. Probably they had been well-behaved since the earlier foundation, perhaps by Julius Caesar (v. p. 25), of two fortified towns: Iulium Carnicum in the valley of the But (N. of Tolmezzo);<sup>5</sup> and Forum Iulii (whence the

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4. Still partly standing near the town of La Turbie. Pliny fortunately quotes the inscription (3, 34, 20).

5. Among Roman remains found there are a fine statue-head and an inscription from the temple of the Celtic deity, Belenus, who was equated with Apollo (P.M. Moro, *Romanità in Carnia: Zuglio*). After Augustus raised it to the rank of *municipium*, one of its magistrates became procurator of Noricum (Rushforth, *Latin Inscr.* No. 90). See also the article of P. Sticotti, "Giulio Carnico", in *Boll. della S. F. F.*, 1936.

name Friuli)<sup>6</sup> in the valley of the Natisone; or perhaps they had been suitably impressed by Octavian's campaign against the Iapydes in 35 B.C. and by that of his stepsons against their northern neighbours, the Raeti and Vindelici, in 15 B.C. Romanization proceeded normally, and under the Emperor Antoninus Pius (A.D. 138-161) the Carni received Latin rights.<sup>7</sup>

In the next reign (ca. 167) an invasion of the Marcomanni was a foretaste of what was to come when Roman defences crumbled. In 452 Aquileia was sacked by Attila the Hun, and pre-eminence passed to Forum Iulii. The Byzantine Narses had hardly had time (555) to recover the area from the Goths,<sup>8</sup> when the Longobards arrived from the north (568) and established a Duchy which lasted for 200 years. Perhaps the most important result of their rule was that they kept out the Slavs. In 776 the Longobards made way for the Franks, when Friuli became one of Charlemagne's vassal-kingdoms under

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6. Whereas from the Forum Iulii of S. France came the name of the town Fréjus.

7. Dessau, *Inscr. Lat. Sel.* 6680.

8. Cf. the place-name Godia (and Godi in Romagna).

his son Pepino.<sup>9</sup> Eastern invaders were still kept out; in fact Friuli became the centre of a vast area extending eastwards to the Drave, with Cividale as its centre of learning. This brilliant epoch was terminated by the Hungarian invasions of the 10th century.

Friuli next became a county in the March of Verona, which was dependent on the Duke of Carinthia. A serious result of this was the loss of unity through the introduction into Friuli of what were really appendages of a German kingdom. Fortunately, at the same time the Patriarch of Aquileia (then mostly resident at Cividale),<sup>10</sup> thanks to his resistance to the Hungarians and the feudal lords, established the temporal power of the Patriarchate and thereby became the acknowledged champion of Friulan independence. In its "Ghibelline" period (1077-1245), when the patriarchs belonged to families linked to the Emperor, the Patriarchate was one of the largest

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9. Forum Iulii then changed its name to Civitas Austriae, whence its modern name Cividale (Friulan, Cividât).

10. The title of Patriarch had been adopted by Macedonius, Bishop of Aquileia, in 553, when he seceded from Rome, and it was retained after the end of the schism in 687. Malaria had made Aquileia an unhealthy place of residence.

states in N. Italy.<sup>11</sup> A grave mistake was made, however, when in the eleventh century the Patriarch established what was to be his legal representative in an autonomous territory at Gorizia. He chose his relative the Duke of Carinthia, with the result that the area of Gorizia from then till 1916 remained a German enclave inimical to Friulan unity.

In 1245 the invasion of Ezzelino, lord of Lombardy, forced the Patriarch Pertoldo to seek the help of the Guelph states; and in 1250 the Patriarchate passed from German into Italian hands. In the 14th century Udine rose to importance, and with her the family of the Savorgnan, champions of the new commercial bourgeoisie. A Parliament came into being and by 1400 was regularly meeting at Udine.<sup>12</sup>

The Patriarchs, first friends and then enemies of

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11. About the year 1200 the German poet Walter von der Vogelweide is at the Court of the Patriarch Volchero. The name of the region, Patrie dal Friûl, dates from this period.

12. The earliest document relating to Castrum Utini is of A.D. 983, but the discovery of four graves during excavation for air-raid shelters in 1944 shows that the hill on which Udine's Castle stands (a kind of "Palatine") was inhabited much earlier (Ce fas-tu?, Dec. 1944, pp. 237-240).

the Counts of Gorizia, repeated the process with the Savorgnan; and taught perhaps by the murder of his predecessor at the hands of the Count's party in 1350, the patriarch Giovanni di Moravia in 1388 had his enemy Federico Savorgnan assassinated, only himself to succumb six years later to the dagger of Federico's brother Tristan. This feud was partly due to the fact that the Savorgnan, doubtless in part for commercial reasons, were drawing ever closer to Venice, mistress of Triest, as was demonstrated in 1384, when Federico with his descendants was admitted into the Venetian aristocracy. In 1420 the inevitable occurred: western Friuli became part of Venice.

The struggle was now between Venice and Austria, master of eastern Friuli (Gorizia) and Pordenone. In 1511, owing to the treachery of Antonio Savorgnan, Austria occupied the whole territory; but three years later another Savorgnan, Girolamo, redeemed his family's honour by an heroic resistance at Osoppo,<sup>13</sup> which

gave the Venetians time to arrive, defeat the Austrians at Pordenone, and recover Friuli. Later attempts to seize the remaining Austrian possessions failed; but the acquisition of Pordenone and Monfalcone, and the construction of the fortress-town of Palma meant that Friuli was in effect more united than it had been under the Patriarchs. This was just as well; for on 6 July 1751 the question whether Friuli was to be Venetian or Austrian was finally settled by the suppression of the Patriarchate, chief architect and bulwark of Friulan individuality. In its place the Pope established two Archbishoprics: Udine for Venice, and Gorizia for Austria.<sup>14</sup> The last Patriarch died of a broken heart in 1762; and only its splendid Basilica remains to remind us of the past glories of Aquileia (Poem 47).

Friuli now became a pawn in a larger game. In 1797 Napoleon put an end to the Venetian Republic and defeated the Austrians on the Tagliamento; but he outraged Italian sentiment by ceding most of Venetian

13. See note on Poem 11, and for an account of the fortress at the time *Ce fas-tu?*, 1944, pp. 286-288. A later generation emulated this heroism during the Risorgimento (v. p. 48n and *Int furlane*, March 1974, p. 3).

14. It is significant that of the 15 Archbishops of Udine since then only one has been a Friulan. The title, "Patriarch of Aquileia", lives on as one of those borne by the Patriarch of Constantinople.

territory, including western Friuli, to Austria (Treaty of Campoformido). The Friulan Parliament met for the last time in 1805, shortly before Napoleon drove out the Austrians and forced them to cede all Friuli to the Regno d'Italia (Treaties of Pressburg and Vienna, 1808-9). With the fall of Napoleon in 1814 Lombardy and the former Venetian provinces reverted to Austria, under whom they remained till 1866. In that year Friuli voted for union with the newly proclaimed Kingdom of Italy.

The eastern frontier of Italy was now on the Judri, not far enough east for Italian sentiment; and it was only after Friuli had again seen Austria its master, for one grim year (Oct. 1917 to Oct. 1918), that the frontier was pushed far back beyond the Julian Alps. In the 2nd World War Friulan partisans under a Savorgnan made glorious again the name of Osoppo. But a price had to be paid: part of the territory east of the Isonzo had to be ceded to the Slavs, irredentist themselves since 1919, and even Trieste was nearly lost. Friuli, however, was now a unified area of Italy; so much so that its ancient spirit of independence stirred again and brought forth a desire for regional autonomy. This

desire was finally satisfied on Jan. 31st 1963, when Friuli-Venezia Giulia was established as the fourth Italian "Region", though the joy of the separatists was marred by the choice of non-Friulan Trieste as regional capital instead of Friuli's first city, Udine.<sup>15</sup>

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15. The creation of the new Region was the work of a centre-left Government (Friuli is predominantly christian-democrat). The joy of the Triestines was also marred, because they were in a minority on the regional Council (24% of seats against Udine's 65%); in fact, the mayor of Trieste in 1963 was a Friulan from Udine. Irritated by Trieste's support of Pordenone (see n. 2, p. 1), Friulans dreamed of "friulanizing" Trieste. Two thousand years earlier the Carni had been "attributed" by Augustus to Trieste, and later admitted by Antoninus Pius to the Triestine Senate and so to Roman citizenship (Dessau 6680; cf. n. 7 above). But the Triestines were themselves Carni then, whereas their descendants allowed their Friulan dialect to become extinct in 1828. For socialist Trieste, Friuli is a reactionary priest-ridden area, which may not have its own University (Int furlane, jujn 1972).

### 3. The language of Friuli

Friulan is in the paradoxical position of being a dialect of Italy without being an Italian dialect. This, however, is only another way of saying that, though spoken on Italian soil, it does not belong to any of the main groups of Italian dialects. Thus, being in the north, it might be expected to belong to the Gallo-Italic group; but we find at once that instead of the typically Gallo-Italic word for "today", incû, it has uè; and the use of fradi for "brother" cuts it off not only from Gallo-Italic but from the whole northern group of dialects, which are distinguished from those of the south by their use of the diminutive form in -ellu instead of the classical frater; so that in this one archaism Friulan agrees with the otherwise totally dissimilar southern dialects. The explanation can only be that Friulan belongs to some other group of Romance languages.

In 1790 the Slav J. R. Karli published his Delle antichità italiane comparing Friulan with French and discovering greater resemblances between them than between Friulan and Italian.~ Such are the retention of l in a final syllable (orele/oreille; voli/oel; vieli/vieil), plurals in -s, feminines in -e, the conjugation

of Vê (avoir) and Lâ (aller), the palatalization of c before a (ciaf/chef), and such coincidences as soreli/soleil, sur/soeur, nojâr/noyer (walnut-tree).<sup>1</sup> He then went on to compare Friulan with the language of the Canton Grisons in S. E. Switzerland, known since 1845 as Romantsch. He translated the first verse of Genesis and set it beside the same from the Romantsch Bible in the version of Ingidiana Bassa:

#### Romantsch

In il principi creer Deis  
il tichel e la terra; mo la  
terra era una chiaussa zainza  
fuorme e voede, e stûrezar  
sur la fatscha del abiss; et il  
spiert de Deis s' muveiva sur  
la fatscha de las aguas.

#### Friulan

Intal principij Gjo al crea  
il cjele e la tjare; ma la tjare  
e jere vuajde e cence fuarme,  
e pardut lis tenebris e jerin  
su la face de l'abis, e il  
spirt de Gjo al leve su  
lis aghis.

Eighty years were to elapse before scientific proof of this intuition was given. Then in 1870, Ch. Schneller studying the language of the S. Tyrol (the Alto Adige, the Dolomites) and F. Rausch studying that of the Canton Grisons (Grigioni, the Engadine) independently came to

1. G. G. Liruti (1689-1780), in his De lingua Foro-iulianorum dissertatio (reprinted in Il Tesaur from 1954 to 1956), actually derives Friulan from French on the ground of their invasions as Franks; and, like Karli, he compares it with the French version of the Strassburg Oath, of which a Friulan translation, probably his own, exists (D'Aronco, Ant., p. 204).

one and the same conclusion: they and Friulan constituted a single linguistic family.<sup>2</sup> Three years later G. I. Ascoli of Gorizia confirmed this conclusion and christened the family "Ladin", a term first appearing in 1560 in the Engadine to describe the language of their translation of the New Testament, and used there ever since. (In Friuli itself it was only an adjective meaning "fluent").

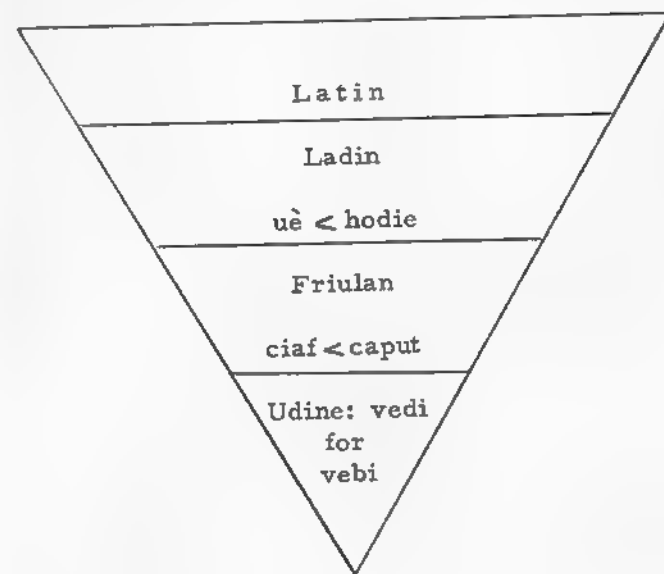
The chief characteristics of the group are: (1) palatalization of ca and ga; (2) conservation of l after occlusives and spirants; (3) conservation of final s; (4) ie out of stressed e, ue out of stressed o and o before two consonants, ej out of stressed e and i.

Within this group, however, Friulan is distinguished by several features not shared with the others. (1) Phonetically, it conserves l before consonants (cialde), d between vowels (viodi), and qu both initially and after a consonant (quarante, cinquante); diphthongizes stressed

2. Schneller calls the Romantsch branch "Churwälsch", Coira (Chur) being the capital of the area and wälsch, after the Romans supplanted the Celts, having shifted its Germanic meaning from "Celts" (from Caesar's Volcae) to "Roman" (La Panarie 16 June 1972, pp. 7-20). The term "Raeto-romantsch" properly belongs only to the western and central zones, Friuli not having been inhabited by Raeti.

e (tiera); does not syncopate proparoxyton words (sdruc-cioli) such as femine; has no sound ti; and does not change stressed a to e. (2) Morphologically, it has different endings for the first and third persons plural, and conjugates differently some irregular verbs (jessi, dâ). (3) Lexically, it has many words peculiar to itself. It can therefore be seen that Ascoli was right when he wrote that "Friulan will have in the Ladin system an independence hardly different from that of Catalan in Provençal."

Its position may be represented schematically as follows:



Friulan therefore poses a problem: how can it be at once so similar to and so dissimilar from the other

members of the Ladin family, and how combine in such measure Gallic and non-Gallic elements? To this "Ladin question" various answers have been given.

Ascoli posited the splitting up of an originally single area through the descent of Germans between the Grisons and Raetia and the ascent of Venetians between Raetia and Friuli. Carlo Battisti, for whom Ladinity was a mere abstraction, considered each component an archaic form of the language of the neighbouring plain, so that Romantsch represents archaic Lombardian, Tyrolean Ladin and Friulan archaic Venetian. Most recently Marchetti has suggested that Friulan evolved from the rustic Latin of Aquileia untouched by the dialects of central Italy, and spreading through the Alps. Each of these theories contains an element of the truth.

Two questions are involved: (a) How can one family be spread over three discontinuous zones? and (b) how did Friulan originate within that family?

Firstly, research has shown that the germanized zone north and south of the watershed of the Central Alps covers an old Romance area linking the Swiss Ladini with those of the Dolomites, and where Romance is known to have been spoken down to the close of the

seventeenth century. Secondly, one feature common to the whole area is mountain, and mountain-peoples often develop a phonetic system of their own. Thirdly, French evolved among Gauls; the Latin of Raetia was carried there by Romanized Celts from the Po valley; and the Carni who occupied the mountains around the Friulan plain at the time of the Roman conquest were, as we have seen (p. 9), probably Galli. Thus a second common element is present - a Gallic substratum.<sup>2a</sup> Fourthly, never having been welded into a political unity and lacking a literary language that could give one patois preeminence over the others, the area was exposed to infiltration both from the south and from the north. Under such circumstances disintegration was only to be expected.

As for the second question, several causes contributed to the formation of a special kind of Ladin in Friuli. In the first place, the Raeti did not extend so far east

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2a. G. Devoto (I dialetti delle regioni d'Italia, p. 49) prefers to speak of a Gallic "superstrato", supposing the "irradiation" of refined, gallicized Latin through the Swiss valleys in the last centuries of the Roman Empire. The one stratum does not exclude the other.

as to be in contact with the (Gallic) Carni.<sup>3</sup> Secondly, Romanization was effected at different times and in different ways in the three zones. Whereas the Alpine regions and Raetia were not conquered till 14 B.C., when they received their Latin from the legionaries of the Po valley, Romanization in Friuli began early with the foundation at Aquileia in 181 B.C. of a colony of discharged soldiers to bar the path of invasion to the Celts and Illyrians who lived beyond the friendly Veneti. Thirdly, Friuli itself continued to receive infusions of Latin at different times from different parts of Italy. The veterans of Aquileia probably came from Samnium. The next settlement seems to have been the winter-quarters of three of Caesar's legions in the year 59 not far from Aquileia at the town now known as Cividale (pp. 10 and 12); these men probably came from Cisalpine Gaul, the main source of recruits after the Social War of 91-89.

3. See §2, pp. 8-9, note 2. Gallic are (i) place-names in -acco, e.g. Avosacco (Avesiacum) and -ago, e.g. Martignacco (Matrinicum); (ii) Isonzo (from Aeson-tius, containing the name of a Gallic divinity, Aesus); (iii) Monte Kern, reappearing in the Cornish for Cornwall, Kernwy; (iv) Cadore (from Cadubrium, i.e. Catubrig, "Battle Mountain"; cf. Welsh cad "battle" and Gallic suffix -briga, e.g. Admagetobriga; (v) Tagliamento (see §1, note 5); and words like bar (clod), broili (orchard), and grave (gravel).

It may be supposed that when Octavian established a Forum (market-town) here around 40 B.C. (calling it Forum Iulii in honour of Julius Caesar), some of these soldiers were among the new settlers. Another settlement of Caesar's was a castellum on the road from Aquileia where it enters the Carnic Alps. This too was raised by Octavian to the status of a Forum and linked with the memory of Caesar by the name Forum Iulium Carnicum, which it still bears as Zuglio (p. 10). The original settlers had probably been recruited in Latium. At the same time other veterans were settled by Octavian in a colony named after the pious hope of many Roman Emperors, Concordia (south of Portogruaro); and these were joined later by veterans of Antony.

The resultant amalgam, worked on by Carnic speech and insulated from the rest of Italy by the extension of the Veneti, was already in A.D. 350 so different from official Latin that Bishop Fortunatianus of Aquileia then thought it necessary to write in it a commentary on the Gospels. Subsequent events preserved the seclusion of the vernacular: the creation first of a Longobard Duchy and then of a Patriarchate (p. 12) made it the language of a distinct political entity; and while intermarriage with

the Veneti was modifying it in its own way, the inviolability of the mountains of Carnia allowed the survival of a more archaic form of the language.

Thus by the tenth century there had evolved in "Friuli" a unique form of Romance, owed to a unique set of circumstances. There was obviously never a single, homogeneous Ladin language. If Friulan is akin to Raeto-Romantsch dialects, it is because, like them, it was spoken by once Latin-speaking Celtic mountain-dwellers; if it is independent of them, it is because its parents were earlier forms of Latin.<sup>4</sup>

The plain of Friuli, lying athwart the invasion-routes, was not well situated for the preservation of linguistic autonomy. It is remarkable that the absorption of Germanic and Slav words is not greater. Gothic,<sup>5</sup>

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4. Similarly the Latin of Roman Spain is shown by inscriptions to be distinctive in its archaisms, pronunciation, and vocabulary. Characteristic of Friulan is the number of rustic words different from Italian: ciarpint (axle) from carpentum; glerie (gravel) from glaream; spadule (shoulder) from spatulum; taviele (cultivated land; v. p. 54) from tabellam; vuardi (barley) from hordeum; vat (ford) from vadum.

5. globa glove (forked branch); rukka rocje (distaff).

Longobard,<sup>6</sup> Frankish,<sup>7</sup> and Old High<sup>8</sup> and modern German have contributed to Friulan vocabulary hardly as much as to Italian. Of Slav (Slovene) roots little more than 100 can be surely identified. Modern conditions are much more favourable to the infiltration of Italian; and already some authentic Friulan words are threatened by Italian synonyms.<sup>9</sup> The arch-enemy, however, is Venetian. That much of modern Venetia was once Ladin is indicated by the use of the termination -s in the interrogative form of the Venetian 2nd person singular. Grado on the coast was not long ago lost to Venetian, and we have seen what happened to old Triestine

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6. blajo bleon (sheet); braida braide (farm; v. p. 54); flap flap (flaccid); baizzjan paise (ambush).

7. wachta uaite (guard); werra uere (war).

8. brute brut (daughter-in-law).

9. e.g. viarte or jessude (spring) by primevere, sia-rade or sorunviâr (autumn) by autun, scuedarin (tax-collector) by esator, vosâ or sberghelâ (to shout) by cridâ, fuars or vadi (perhaps) by forsi, impensâsi or visâsi (to remember) by ricuardâsi.

(p. 9 n. 1 and p. 17 n. 15).<sup>10</sup> It is to Venetian rather than to Italian that snobbery goes, "an outrage to good sense and beauty", as patriotic Friulans call it, knowing how different the Friulan character is from the Venetian, and how each is reflected in its language.

What sort of language is it then, this eighth Romance tongue?<sup>11</sup> Friulans are serious and reflective by temperament, and their language is therefore slow and measured. Perhaps this is what de Musset meant when he wrote<sup>12</sup> of the Friulan lover's "patois mélancholique". But Dante wrote<sup>13</sup> of the Friulans that they "orribiliter accentuando eructant" the words "Ce fas-tu?" (Che fai?);

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10. See Ce fas-tu?, Dec. 1944, pp. 226-232. The dialect, called Targestine, to distinguish it from modern Triestine, has left one literary work: the Dialoghi piacevoli of G. Mainati (La Panarie, 16 June 1972, p. 12).

11. Counting Provençal and Catalan as the sixth and seventh.

12. Confession d'un enfant du siècle, I, x.

13. De vulgari eloquentia, I, xi.

and even the Friulan poet Bindo Chiurlo describes it as "orrida di consonanti e di durezza foniche". The similarity of this description to that made of Romagnol is remarkable. It is true that both dialects multiply pronominal subjects, are often monosyllabic, and have other features reflecting a forthright, energetic soul; but of aphaeresis and syncope, the two most characteristic marks of Romagnol, the first has been much less at work in Friulan;<sup>14</sup> and it is precisely the lack of syncope in sdruciolli like femine that distinguishes Friulan from the rest of the Ladin family. What further contributes to give Friulan its highly individual physiognomy is its predilection for certain prefixes (in-, dis-,

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14. e.g. rivâ (to arrive), sassins (assassins), sut (asciutto, dry), talian (Italian), Vanzeli (Gospel), nemal (animal), strolic (astrologer), ligrie (allegria, gaiety), vanzurns (avanzì, remains). Romagnol's characteristic ellipse of protonic vowels and their compensation by initial a is completely lacking, unless the place-name Artegna (from Retenia) is an example of it. There is, however, a tendency in both to prefix a to some words and to oscillate between a and o in pretonic position (especially before r); e.g. Altravis or Oltravis. Cf. Phonology, 9.

mal-)<sup>15</sup> and suffixes (-ut, -at).<sup>16</sup> The reviewer of Chiurlo's Versi friulani was right to find in these poems proof that Friulan's "gentilezza di suono" enables it "to express the most delicate gradations of feeling".

15. e.g. IN-: indurmidîsi (to fall asleep), inviâsi (to set off), inmalâsi (to fall ill), inacuârzisi (to perceive), inneâsi (to drown). (In all these Italian begins with a prefix derived from ad). It is attached even to verbs already having a prefix: imprometi (to promise), improibit (prohibited).

DIS-: disdurmidî (to wake up), disjerbâ (to weed), dispatussâ (to emerge from childhood) (patus being a twig or piece of straw), disverdî (to grow yellow), disutil (useless).

MAL-: malpazient (impatient), malmadur (unripe), malegraziôs (rude). (Cf. French malheur-eux etc., and Esperanto prefixed mal-).

16. -UT is the regular diminutive (e.g. ciasut casina cottage) and may, like Italian -in- be used with adverbs: pulidut ("quite well").

-AT, attached to nouns, corresponds to the Italian pejorative -accio, but it is seen more frequently because it may be added to adjectives just to emphasize a quality, and is also used to distinguish the male of the species (razzat "drake") or a person's local origin (Bujat "native of Buja").

#### 4. The literature of Friuli

The first stirrings of Friulan within the chrysalis of Latin become visible in a document of the mid-12th century, the rotolo censuale (income-return) of the Chapter of Aquileia, first published only in 1956;<sup>1</sup> but they had been audible for many centuries. Why else should Bishop Fortunatianus of Aquileia in A.D. 350 think it necessary to write a commentary on the gospels in Friulan? The next extant document, of 1284, is also concerned with the income of a religious body, this time the monastery of Santa Maria in Cividale.<sup>2</sup> Later 14th-century documents, still financial, deal with the expenditure of various communities, but now include secular administration in Udine, Cividale, and Gemona. In the earliest documents the Friulan element hardly consists of more than a few words, especially proper names, scattered about the Latin; but the later legal documents

1. G. Biasutti, Il piú antico rotolo censuale del Capitolo di Aquileia (Udine, 1956); D'Aronco, Nuova Antologia della letteratura friulana (henceforward "Ant."), pp. 6-8.
2. G.B. Corgnali, Un documento friulano del 1284 (Ce fas-tu?, 1953, pp. 56-61); D'Aronco, Ant., pp. 9-12. It contains the word no, apparently from Latin annona (corn) but identified by Corgnali with avena (oats).

are entirely in Friulan (Prose-Extracts Nos. 1, 3, 4, 6, 9, 10) and when the School of Notaries in Cividale needed to publish a Latin Grammar for Friulans some time before 1400 (Prose-Extract No. 2a), we can say that Latin was then officially recognized as a dead language and that Friulan thereby received its birth-certificate.

It was indeed high time; for already there were in existence two compositions which show Friulan as the language of a literature. Both are ballads dating from the first half of the fourteenth century, and one of them, Piruç myo doç inculturit,<sup>3</sup> is clearly in the tradition of the courtly lyric associated with Provençal. The other, Biello dumlo di valor (Poem No. 1) is in the form of a Contrasto.<sup>4</sup> The century ends with a sonnet, E la four del nuestri chiamp, still considered too licentious for

3. "My sweet rosy pear" (D'Aronco, Ant., p. 17).

4. A dispute between two persons, usually a man and a woman. As such, they represent an intermediate stage between the zingaresche (sung by actor impersonating a gipsy) and drama. Cf. Poems No. 1, and the Contrast tra Carnevâl e Cresime (D'Aronco, p. 683).

publication,<sup>5</sup> using as it does the language of the vine-harvest as an erotic metaphor in the manner of goliardic songs. The following (15th) century seems to have been a literary desert, yielding only one insignificant frottola written at Cividale about 1484.<sup>6</sup>

It is not to be supposed, however, that the popular muse was meanwhile silent. There must already have been on people's lips the dance-songs and funeral laments, the prayers (Orationes) and perhaps (for only three are known)<sup>7</sup> the narrative poems which constitute the earliest stratum of most western literatures; and it was certainly not in Latin that babies were lulled to sleep or children played their games (Poetry, Appendix 1, Nos. 1-6). The earliest dated documents of popular poetry are two Scongiuri (cf. App. 1, No. 4), one of

5. It was omitted from D'Aronco's Anthology (p. 48) by a last-minute expurgation; and an appendix of such poems promised both by him and by B. Chiurlo never appeared (G. Comelli in Il Tesaur, sett-ott. 1949, p. 23). The ms. is in the Museo Correr of Venice.

6. D'Aronco, Ant. p. 77. The frottola is a kind of madrigal.

7. D'Aronco, Il Tesaur, luglio-ag. 1949, p. 14, and Ant. pp. 627 and 699-703.

1365, the other of 1431;<sup>8</sup> and many centuries were to pass before the others were published. The same applies to the prose stories (fables and legends) which are part of the patrimony of Europe and the East: they have been committed to writing, with or without the deliberate reworking of the artist,<sup>9</sup> only in modern times. In all these spontaneous creations Friuli in no way differed from the other regions of Italy; but there was to be one form of popular art that Friulans could claim as their own invention - the verse-form known as the villotta. A single verse of four octosyllabic lines, with alternately weak (usually unrhymed) and strong, rhymed endings, its theme was always a state of mind, more often than not melancholy. A particular source of this melancholy - a characteristic of the Friulan soul (v. p. 28, n. 12 above) - is love; as a modern practitioner of the genre puts it:

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8. D'Aronco, Ant. pp. 34 and 70.

9. The first is in the Prose Section, No. 18; the second in the Prose Appendix, No. 1.

La Vilota a è fate apuosta      The Villotta - Love's own metre,  
par ciantâ o vaîl'amôr!      be it song or sad refrain!  
Liet a nâs cence fadia      Born the effortless repeater  
da alegreze o da dolôr.<sup>10</sup>      of a heartfelt joy or pain.  
Song it certainly was; for popular poetry being "an indissoluble union of words and music",<sup>11</sup> the villotta more than most was wedded to its musical accompaniment. According to D'Aronco,<sup>12</sup> this was vocal, not instrumental: one singer (tenor or soprano) intoned the melody, and then the others (including a bass) joined in, singing in harmony; the mode was invariably major.

The villotta, however, is not free from mystery. The first problem is that of its origin, because it differs in form, tone, and melody from the hendecasyllabic strambotto which was the popular song in the rest of Italy.<sup>13</sup> Someone has linked them with the melodies of

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10. Malattia della Vallata. (Liet is for Lei, she.)

11. D'Aronco, Ant. p. xii.

12. Sull'origine della villotta friulana, in Atti del vii Congresso Nazionale delle tradizioni popolari, 4-8 sett., 1957.

13. See below, Poetry App. 1, No. 10, note.

the Aquileian Patriarchate; another<sup>14</sup> has pointed out a resemblance to the cancioncilla mozárabe of Spain; another<sup>15</sup> sees the influence of Slovenia. In short, the problem remains. Secondly, it has to be asked why there are no examples of popular villotte before the seventeenth century, whereas other lesser forms of popular art are attested. The first known transcriptions date from the second half of that century.<sup>16</sup> D'Aronco acutely argues that conservative Carnia's abundant contribution to the texts of villotte indicates a long tradition, and he himself would assign the start of their "modern" form to 1420.<sup>17</sup> Gaetano Perusini, who sees Friulan elements in some Provençal poems and deduces the existence of a Friulan literature earlier than the fourteenth century, sees in the 13th-century Lament for the death of the Patriarch of Aquileia, Gregorio di Montelongo, in 1269

14. P. Toschi, "Rappresaglia" di studi di lett. pop. (Olschki, 1957), p. 205.

15. G. Trinko, A proposito del canto popolare.

16. B. Chiurlo, Valutazione psicologica e artistica dei canti popolari friulani (Rivista di sintesi letteraria 1 (1934), pp. 322-360).

17. See n. 12.

the same metrical schema as that of the villotta.<sup>18</sup> The same critic suggests that the disappearance of typically Friulan wind-instruments in the seventeenth century, by reducing the possibility of musical accompaniment to other songs, indirectly led to a new flourishing of the villotta.<sup>19</sup>

What is certain is that the villotta first presents itself under this name at the beginning of the nineteenth century, in poems of Mariuzza and Zorutti. (Ermes di Colloredo had used the same quartina in the seventeenth century without naming it.) Dall'Ongaro quotes some in Nannetta (1843), and a little later so does Percoto; but the first collection was that made by M. Leicht in 1865. Attention once directed to them, a vast store was discovered. People were found in mountain-villages able to recite 365 of them, and Achille Tellini in 1919 printed

18. Il Tesaur, sett.-ott. 1949, p. 10:

Morz nos a tolt lo debonaire,  
lo pro patriarca Gregor,  
On avian fait lo(r) repaire  
tuit li bon aib e li mellor.

("Death has taken from us the good, the wise patriarch Gregorio, with whom had taken refuge all the good and the best qualities.")

19. See Poem 13, n. 3.

4,491.<sup>20</sup> Poets such as B. Chiurlo (Poem 34) began to use the new-old form, and Friuli awoke to the fact that its ethnic individuality had received the crowning attestation of a unique literary form.<sup>21</sup>

Meanwhile the sixteenth century had seen the literary language burst into life. Friulan then began to be, as D'Aronco puts it, "consciously cultivated as a means of poetic expression". The same author's apparent self-contradiction in simultaneously praising the century's "gagliarda rusticità" and congratulating it on having emerged from the preceding "rustic circle"<sup>22</sup> is doubtless a reflection of the fact that while the poet whom he selects as the best of the century, G. B. Donato, celebrates the work and the fruits of the countryside in "vigorous" georgics, other poets find their themes elsewhere: in personal introspection, like Biancone (Poem 2); in the eulogy of Friulan itself, like Morlupino (D'Aronco 95) or Sini (Poem 3), or in the treatment of external

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20. Il Tesaur de lenghe furlane, 5 fascicui in quart (with summaries in Esperanto).

21. They have been likened to Heine's Lieder, but as the succinct crystallization of a mood they remind also of the Japanese haiku and tanka.

22. Ant., p. 82.

events such as the Battle of Lepanto and the consecration of a church by Philip II of Spain (No. 6). Similarly, alongside an anonymous alphabetical satire on the countryman, there are the sonnets of Strassoldo and an unknown poet, to show that Friuli was in touch with literary currents beyond its borders. The symbiosis becomes complete when an anonymous sonnet of about 1571, apparently on a rustic theme, proves to be an allegory of the Battle of Lepanto.<sup>23</sup> An allegory of a different sort is an anonymous frottola of the same year, which cloaks its erotic theme in the guise of an invitation to a tournament, but does it so unsuccessfully that it has to be banned from the chaste pages of the Anthology - a fate shared by one of a group of four contemporary terzine amorose.<sup>24</sup>

At the same time original literary prose is conspicuous by its absence. What is literary is a translation of one of Boccaccio's novelle (IX.i) of about 1584;

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23. D'Aronco, Ant., p. 113. The merit of the discovery is Corgnali's (see his note 1 on p. 4 of his Estratto referred to below in n. 25). Students of Romagnol will note that one of the oxen in the poem is called Boo.

24. D'Aronco, Ant., pp. 112 and 114.

what is original are a couple of letters (Prose Extract No. 11). Nor was the poetry all original: someone took it on himself to test the language by producing a version of the 1st Canto of Ariosto's Orlando Furioso, and if the result is a travestimento rather than a translation, the author may at least be credited with a degree of originality.<sup>25</sup>

How far downwards literacy extended cannot be determined; but an indication is given by a list of popular proverbs from the middle of the century, and above all by a letter written by a peasant-girl to her fiancé in 1561.<sup>26</sup>

The seventeenth century begins with the pleasing spectacle of a group of young Udinesi forming a literary coterie for the practice of Friulan poetry. Such a phenomenon was nothing new in the history of poetry (witness Catullus and the neoteri (younger poets) of Republican Rome in Cicero's day), and it was not to be the

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25. Corgnali's edition was published in 1953 as an Estratto from Ce fas-tu?, 1951-1952. On such dialectal versions of famous poems the student is referred to the companion-volume on Romagnol, p. 15, n. 5.

26. D'Aronco, Ant., p. 84 and p. 88.

last in Friuli (below, p. 148). Presiding over the group was Paolo Fistulario, to whom we owe the collection and therefore the preservation of the work of eight of the twelve poets (e.g. Poem No. 12). The quality of the poetry is high enough to justify the faith of these young men in their native speech; but it was from outside the group that the final patent of nobility was to come.

Ermes di Colloredo is the first great name in Friulan literature. It is probably true to say that he was the equal of any poet writing in Italy at the time; and if our criterion is freedom from the vices of "secen-tismo" (the sentimentalism of the epigoni of Petrarch and the artificiality of the followers of Marini), he can be rated even higher. His verse reminds now of Horace, now of Dafydd ap Gwilym. Diction and rhythm are perfectly fused; and the independence of his mind, as shown in his dislike of court-life (Poem 10) is reflected in what Chiurlo calls "a singular strength of expression". It is regrettable that his influence was not felt in his lifetime, all his abundant production having been published posthumously.

He was, however, not the only outstanding poet of his day. Eusebius Stella, by the sheer force of the

personality which he stamps upon his work, has at last broken through the prejudice excited by the uncompromising licentiousness of his verses, and been admitted to his proper place in an Anthology.<sup>27</sup> It is significant that when he repented of his youthful excesses, he chose to express himself in Italian, and immediately sank to the level of typical secentismo. The century ends with two anonymous poems: a canto carnascalesco of the type made famous by Lorenzo il Magnifico, and a Contrasto<sup>28</sup> similar to Poem No. 1.

In the eighteenth century Friulan seems to undergo an eclipse, and the occulting body is Venetian, which, being backed by the prestige of the Serenissima, increased in snob-value and was responsible for the fatal equation of Friulan with rustic speech (v. p. viii). Only one major poet relieves the gloom - Gabriele Paciani, and his most successful note is a resigned melancholy (D'Ar. 199). Beneath the literary surface,

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27. D'Aronco, Ant., pp. 129-130 and 143-150. Chiurlo, Ant. (1927), p. 225, relegates him to the promised Appendix (v. note 5).

28. D'Aronco, Ant., pp. 173 and 174 respectively. Chiurlo (p. 157) calls the first a Cingaresca.

however, the language was seething. Paciani himself was concerned for its orthography;<sup>29</sup> and Giuseppe Liruti produced the first serious study of the language in his De lingua foro-Julianorum Dissertatio<sup>30</sup> and the first sketch of a history of Friulan literature.<sup>31</sup> The impulse to measure the language against the classics (last exemplified by Fistulario's translation of Ariosto's O. F.; v. above pp. 40-41) was also far from dead: G. Bosizio translated the whole of Virgil; and if Friulan's richness in agricultural terms renders it particularly suitable for the Georgics, his choice of ottava rima (the "half-serious rhyme", as Byron called it) affected the dignity of the work and resulted in yet another parody of the Aeneid (D'Aronco, pp. 187-193).<sup>32</sup> \* Meanwhile Friulan was still entrenched in the church - a position decisive for the fate of a language, as the differing fortunes of

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29. See below, p. 64, n. 50.

30. See p. 19, n. 1.

31. Notizie della vita e delle opere scritte dai letterati del Friuli.

32. Alongside the German one of Aloysius Blumauer (1784-1788) (translated into Polish in 1834), the Ukrainian of Kotljarevski (1798), and the Polish of Chotomski (1818).

Welsh and Irish sufficiently demonstrate; and what is spoken in the pulpit, having usually been first written down, can rise from the sphere of the colloquial and the ephemeral to become a permanent contribution to literature. Such certainly is the sermon preached by the Archbishop of Gorizia about the year 1760 (Prose Extract No. 10).<sup>33</sup>

The hiatus of a century seems to have been a period of gestation for the Friulan soul, for in the nineteenth this brought forth a splendid harvest of poetry and prose, in a quantity and of a quality such as to fulfil the highest hopes of earlier years. Ushered in by the carnival-songs of Florindo Mariuzza, the poeta-contadino, the century soon produced one whose title of Friuli's greatest poet can be disputed only by Ermes di Colloredo. Pietro Zorutti shares with Petrarch and Marini the distinction of having created a type of poetry and called into being a horde of imitators who continued to write in his

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33. Other sermons of his languish in the Library of the Seminary at Gorizia, as do thousands of other sermons in the Civic Library of Udine (v. Prose Extract No. 16). The recent opening of Mass to Friulan has helped the language: "Perhaps God will hear us better in Friulan", as pre Checo Placerean put it in a sermon (v. p. 298).

manner long after the vein was exhausted. Starting point for him, as it must be for all who live in that "little compendium of the universe" (as Ippolito Nievo called it), is Nature. To contemplate Nature as she unveils herself in that magnificent landscape and to feel one's soul respond to her varied moods<sup>34</sup> - that is the essence of what is understood by "zoruttianismo". There is more to it than this, however: equally characteristic of Zorutti is his ability to see the comic side of things. It is the union of these two capacities that enabled him to present a rounded picture of human life, and thus to find an echo in every heart. There are artistic defects in him, of course, and he has been attacked for them;<sup>35</sup> and he has

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34. It was in Friuli (precisely, in a field in Artegna) that I first understood how anyone could feel as Leopardi told Giordani he had felt (Letter of 6 March 1820): *aperta la finestra della mia stanza, e vedendo un cielo puro, un bel raggio di luna, ... mi parve di sentire un moto nel cuore, onde mi posi a gridare come un forsennato, domandando misericordia alla natura, la cui voce mi pareva di udire dopo tanto tempo.* ("Opening the window of my room, seeing a clear sky, the bright moonlight, ... methought I felt a movement in my heart, which set me shouting like a madman, asking forgiveness of that Nature, whose voice I seemed to be hearing after so long an interval".)

35. e.g. by G. Marchetti in Il Friuli - Uomini e tempi (Udine, 1959).

even been criticized for apparently standing aloof from the Risorgimento.<sup>36</sup> It is enough to reply with D'Aronco,<sup>37</sup> that "without the zoruttian tradition the poetic output of following generations would have been far less and much less varied". Zorutti taught Friulans to feel poetically.

Meanwhile Caterina Percoto was showing that Friulan prose also, in the hands of an artist, had a quality of its own - that friulanità in style and syntax was something to be admired and cherished as the hallmark of an independent literature. Her contemporary, Federico Comelli, deliberately aimed at this recognition, with such success that Chiurlo finds in his prose writings a "distinct romantic personality" and a tone reminiscent of the German Romantics and Tommaseo. All this time the volume of authentic Friulan prose available to the reader was being increased by the publication of successive collections of folk-tales: by Valentino Ostermann ("the father of Friulan folk-lore studies"), by the cousins

Giovanni and Luigi Gortani, and by others (Prose Extract 18).

Even the theatre began to contribute its share of Friulan. Chiurlo thought<sup>38</sup> the Friulans too "inward-looking" to develop a dramatic sense (unlike the Venetians); and indeed Friulan had so far produced nothing more than a pastoral tale, Il Mago,<sup>39</sup> and Colloredo's "Dialogue of a hypocrite with her confessor" (Prose Extract No. 9), both of the seventeenth century. Now came some writers of comedies: F. Leitemberg, with subtle studies of village-life; G.E. Lazzarini, sometimes translating his own Venetian; F. Nascimbene, the most readable of them all.<sup>40</sup>

By the end of the century it was clear that sooner or later Friulan poetry was going to need renovation. The bridge to the new century was Piero Bonini, whose achievement in purging poetic diction of the prolixity and indiscriminate jocosity which are the besetting sins of regional poetry and keep it firmly "dialectal", was the

36. Such critics are well trounced by Meni Parut in Patrie del Friûl, lui-avost 1950, p. 1. ("Since when have poets had to write patriotic songs?")

37. Il Tesaur, 1959, p. 15 and Ant., p. 220, lines 7-10.

38. Ant., p. 167.

39. Another ms. still languishing in a library, this time the Guarneriana of San Daniele.

40. Extracts in D'Aronco, Ant., pp. 309-314.

indispensable first step. "With Bonini," says D'Aronco, Friulan dialectalism received a severe blow." Not that the traditional metres and diction were immediately abandoned; far from it: there was still much excellent work to be produced in the old forms. With Piero Corvat's El Cuarantevot Friulan at last made amends for apparently ignoring the revolutionary struggles of 1848.<sup>41</sup> Enrico Fruch is perhaps the most Romagnol of Friulan poets, i. e. the one who most completely identified himself with his region and was moved by every aspect of her scenery; who sang of her fauna and flora, and of the history of her towns; who loved liberty and remembered his happy boyhood. Akin to him are Emilio Nardini and - our first poetess - Francesca Nimis-Loi. In Bindo Chiurlo Friuli possessed a poet who was also an outstanding literary critic. Many of these poets have had their works set to music; for Friulans have always been a musical race and can claim the credit for inventing the dance now known all over Europe as the "furlana". Many of them were also active in, and even co-founders of, the S.F.F. (p. x).

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41. One could wish that his unfinished Difese di Osop (v. p. 14) might appear in print.

The renovation, when it came, was not the work of youthful poets rebelling against an effete tradition: on the contrary, the first sign of a break with everything ottocentesco comes in the work of one whose birth took place well within the nineteenth century. Francesca Bârnaba (b. 1877) was past middle age when she began to write poetry, but as though by instinct she expressed herself in verse which is thoroughly modern not only in its free form, but also in its individual note of introspection. She may of course have been influenced by the work of Lea D'Orlandi, who, though born later than she (1890), came to poetry earlier and had published a book of poems in 1924. Franco de Gironcoli too (b. 1892) belonged to an older generation, when his Vot poesiis suddenly revealed to the Friulan reading public in 1944 that Friulan poetry would never be the same again. This should have been clear two years earlier, when Pier Paolo Pasolini, then aged 20, published his Poesie a Casarsa. The ridimensionamento of poetry was taken up with enthusiasm by the new generation, and Casarsa (21 miles SW of Udine) secured a place in literary history as the name of a poetic school. Among the members of this "Academiuta", as it was called, were

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R. Castellani (b. 1910), determined that Friulan should be capable of the same stylistic excellence as its sister-language French; D. Naldini (b. 1929), who added to the symbolist and "hermetic" qualities of Pasolini his own "decadent" morbidity; Ovidio Colussi (b. 1927); and Toni Spagnol (b. 1930); all of whom had in Casarsa, not merely the name of a poetic school, but their actual birth-place or place of residence. Thus we see again in Friuli a group of young men united in the practice of poetry (above, pp. 40-41), only this time it is more like that around Dante, with a dolce stil nuovo of its own.

Casarsa was not the only scene of poetic activity in the freer style. In Trieste there was Maria Gioitti del Monaco (b. 1890); in Moreto di Tomba, near Udine, Someda de Marco (1891-1970); in Cordenons, Renato Appi (b. 1923) (all three, incidentally, also writers of comedies). Then, as if to assert the claims of the centre against the periphery, there were the new poets (Novella Cantarutti, Dino Virgili, Aurelio Cantoni) forming the association called at first *il Cortesele del Furlan* (above, p. x) but soon known by the name of their first collective volume, "*La Risultive*" (1950), so called because they aimed to return to the pure "source" of

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*friulanità*. The replacement of the *Academiuta* by *Risultive* was more than a change of name: it meant a return to the *koiné* and a rejection of foreign influences in favour of Friuli's own folk-poetry. The growth of the movement coincided with Friuli's developing sense of a separate identity, which culminated in the demand for, and the grant of, regional autonomy in 1963.

The new poets, determined to show that Friulan could reflect modern trends, including incomprehensibility (the "hermetic") as successfully as any language, continued none the less to find inspiration in Friuli itself. In this they invite comparison with their Romagnol brothers. Like them, they are lovers of freedom (19), proud of their "*patriè antighe di latins*"<sup>42</sup> and of its part in history (24), and dwell lovingly on every aspect of its scenery. The two scenic backcloths have much in common. Once again, towns and villages pass before us: Aquileia (23, 24), Udine (7), Gorizia (17), Gemona (27), Gorizzo (10, 11), Osoppo (25, 27). The vast plain is dominated by the Carnic and Julian Alps (17, 23, 25, 27) and is traversed by the rivers that

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42. P. Someda de Marco, *Il mio zardin*, p. 24.

flow from them, especially "the proud and terrible Tagliamento" (22, 25, 27, 33), the Natisone hastening through Cividale (p. 56), the Lisonzo (17), and the Torre (22). From the streams a mist rises, to be dissipated by the sun.

The flora and fauna hardly differ. The pine is still conspicuous (24, 25, 27); and for Nimis-Loi it is the pine-tree which raises its "green hair" to the sky and rises "like a sword" (Stâtûle and L'Ancône). The poplar also continues to stand out (15, 33), and wins a poem to itself from Nimis-Loi (Un pôl). It is even linked again with a bell-tower (33), still a prominent feature of a landscape resounding with its bells (24, 25, 35, 38). The elm also enjoys the distinction of being addressed by Nimis-Loi, but as the victim this time of the ivy which strangles it (36). Our choice now brings in the acacia (42), chestnut (41), and fir (27). Of fruit-trees we meet here only the peach (49), the walnut (27), and the fig-tree, warned to beware of the axe (26).

The vineyard appears mostly by implication in references to the vintage (10), and to wine (18),

but it is so much a part of Friuli (46) that a grape-cluster has been the symbol of the region from the eighth century.<sup>43</sup> Corn, as an essential element in the scene (22, 25, 29, 41), evokes a paean (22). Hedgerows there are (15, 16), but of the hawthorn (may) and the clover we catch only l'odôr amâr de blancespine that Lorenzoni liked (Sot sere). In compensation we get roses (41, 49), cyclamen (25, 27), violets (15, 21, 49), and geraniums (25). Particularly emphasized is grass (47), as well it may be; for the green of Friuli's verdure ("la ligriè di verd che viest i prâz", as Nimis-Loi puts it) is a very special colour (22, 24). Perhaps this owes something to the rain, evidently more abundant up here beneath the Alps (35, 39, 48), and eagerly drunk by the thirsty ground (15, 40).

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43. e.g. on Roman funerary stelai, on the arch of the Longobard tempietto of S. Maria in Valle in Cividale (8th cent.), in Palma il Giovane's painting of Friuli and Venice (ca. 1600), in G.A. Porde-  
none's "La Madonna dell'Uva" (ca. 1525), on the tympanum of the main door of Udine Cathedral (14th cent.), etc.

And this fertile ground is a "stage for toilers"; the girls who hoe and rake and reap (29), the shepherd striding behind his flock or rounding up his sheep (27), the haymakers returning with the hay which smells so good on the cart drawn by the panting oxen. Occasionally we catch a glimpse of the farm-yard with its dog, its hens, and a goose.

Their typical tool is the sickle, hardly mentioned without its inseparable companion, the hone (v. App. 1, No. 7). We hear of this more often than of the plough, though uarzine is as picturesque a word for it as Romagnol pardgher, and its work is constantly implied in the equally quaint words for cultivated land, taviele (22) and braide (Poem 49 and App. 3, 2).

Over this splendid countryside the usual birds are flying: the swallow, unrecognizable under his new name, cisile (49, 50), the lark (34, 38, 52), the cuckoo (11), the sparrow (34), and others; but if we rejoice at the absence of the huntsman's prey, the quail, we have to grieve for the fate of the finch and the thrush (Carletti, Sot la nape). Foremost place, however, now falls to the nightingale (11, 24, 32). It is the leader of the orchestra

which Colloredo is laying on for his guests (11), in which there will also be playing the other musicians of the Friulan scene: the crickets (11, 30, 49) and the frogs (11, 52). The star-studded, moon-lit Friulan night (42) resounds with this music; and ushering it in at dusk is the Avemaria of the bells (24, 33, cf. 38).

The sea, Friuli's southern boundary for so short a distance, hardly comes into the picture. Here it only provides the quiet background for a pilgrimage to the sacred island of Barbana near Grado (24).

In the north the Carnic Alps tower over the plain more awesomely than the Apennines over Romagna and rise more abruptly from it. Friulan poets are therefore more conscious of la ciadene des monz che t'in-corone (Nimis-Loi, Mið Friûl) (38). "Ce quadri immens! Ce spettacul dut chel Cercli di monz!" exclaims Fruch, doffing his hat in salute to "i pâis de nestre int" (Aquileia, 1). And perhaps because Friulans so often look up at these mountains, the sky is also a frequent part of the scene (25, 32), not so much for its serene blue as for its clouds, whether bearing

rain or gilded by the sun at dawn or dusk.

No wonder all Friuli's poets are in a sense nature-poets. And every year they see this landscape vary its beauty in accordance with the seasons. Summer comes in for a special song (*Mariuzza, Da l'istât*); but the beloved season is spring (50) with its cool, gentle breeze (*aiarut*) (32), and that month of April which Nardini scolds for its fickleness, but which inspired Zorutti to one of his greatest poems.

It is the older poets who sing of all this with the greater passion. As memories lengthen and prospects shorten, the various sights of the countryside, such as a church (21) or a fountain, awake nostalgic thoughts and become symbols of a lost happiness (39), especially when associated with a remembered love. Exiled poets yearn for their Friuli (17); and the sermon of the log this time is on the transience of human life (*Nardini, Il zôc*). Friulan boys were no less happy than those of Romagna: gathering nuts (32), sailing to Barbana (23), swimming and fishing in the Natisone (*Sul puint di Premariâs*), going off to Carnia for a holiday (27). The last three memories all come from Fruch; and have we not called

him the most Romagnol of our poets? But one must look forward as well as back; and now Nature enters their vision of the end just as it has coloured their memory of the beginning. Chiurlo wants to die in winter, when the mountain-tops are capped with snow (34 iii); Lorenzoni wants the sun to shine on his death-bed (35); Someda de Marco wants to lie down for the last time among the flowers; Adeliso Fior hopes death will come in a mountain-shelter (44). Sometimes life is more to be feared than death (39, 53). More than once a cemetery is a source of inspiration (30, 41); and Nadia Pauluzzo asks for a grave on the top of a wind-swept hill (53).

Meanwhile there is no dearth of poets. Domenico Zannier (b. 1930) has two slim volumes to his credit, characterized by what one critic calls "a baroque fever of anthropomorphic metaphors". Galliano Zof (b. 1933), who is also fond of metaphor, combines crude expressionism with a painter's feeling for landscape. An even greater sensitivity to the forms and colours of landscape is revealed in the poems of Umberto Valentinis (b. 1938), who writes in the aristocratic tradition and among the classics finds Hölderlin and Leopardi most congenial to

his mind. But a social conscience was bound to seek expression in poetry sooner or later. (The marxist verses of Zuan Minut (1895-1965) had been a voice in the wilderness in 1921.) In 1964 Leonardo Zanier's Libers di scugnî lâ ("Free to have to go") took up the cause of Friuli's emigrants; and in 1968 Renato Jacumin (b. 1941), in his L'ultima stagion, sounded the note of protest against all suffering caused by human injustice. Finally, the work of Toni Colus (b. 1951), Requie par un om, describes in hermetic language the horror of the consumer-society in a world dehumanized by technology.

While poets and poetesses sing, Friulan has been showing itself a mature language in prose also; in fact, it is to poets that some of its prose-works are owed. These may be plays such as the comedies mentioned above (p. 47) (to which must be added those of G. Mari-  
oni, Anute Fabris, and S. de' Marco (Prose Extracts Nos. 16, 17); or serious dramatic works such as L'Ultin pardon of R. Appi, which owes more to America and Ireland than to Friuli; or short stories, such as the "crudely realistic" dramatic ones of A. Cantoni (No. 21); or even a novel, D. Virgili's L'aghe dapît de cleve ("The water at the foot of the slope"). Most prose-writers

remained within the limits of the short story or the tale. Outstanding among these are the Storiutis furlanis of D. Zorzut, who combined a scholarly appreciation of the folklorist's discipline with the skill of a literary artist. Tales of another sort are those of A. Feruglio, who also wrote plays and through his annual Strolic furlan provided a platform for many other writers in Friulan, such as Vico Bressan, Riedo Puppo (25), and Meni Parut. The character of Tite Lalele which he invented as the protagonist of his humorous adventures is also the picaresque hero of his longer story, Viaz a Vignesie. In the recently published work of Gino Cencigh, Aghe che passe (1971) (26), we find prose and poetry successfully combined.

Folk-lore has been the source of R.H. Cossar's numerous tales, of which the best known is the fable of the Three Oranges (18); and we have to thank the great Pier Silverio Leicht, not only for saving from suppression under Fascism the S.F.F., of which he was President (as he was also Vice-President of the Accademia dei Lincei), but for a series of legends of Cividale. One of the founders of the S.F.F., Ugo Pellis, combined his linguistic studies with poetry, and was

innovator enough to give Friulan its only prose-poem (v. D'Ar. 388) and to experiment with it in the classical metres of Carducci. Co-founder with him and another great Friulan scholar, G.B. Corgnali, showed that he too was a master of style (No. 14); and G. Marchetti, whose services to Friulan include the first modern Grammar, has convincingly used the language on learned themes (No. 19). Thus tested and proved in science and philology, Friulan has shown its powers in political and polemical writing in the leading articles of Patrie dal Friûl (1946-1965) and Int furlane. It remains to be seen whether it will develop the technical vocabulary that is now part of every western language; presumably it would require nothing more than the adaptation of Italian, or possibly other Romance, words to Friulan phonetics.

One precondition for such a development has apparently been satisfied: the provision of a common form of the language, a koiné, to be used throughout the region for official and literary purposes. In Italy west of the Livenza such a language was not forged without a struggle, as is clearly shown by the space devoted to the "Question of the Language" in histories of

Italian.<sup>44</sup> In Friuli dialectal fragmentation is less marked than in the sister-region of the Dolomites (p. 19),<sup>45</sup> but the literary activity which is chiefly responsible for this satisfactory state of affairs is inevitably less influential than political centralization in securing the recognition of one form of speech as superior to all others. A sacrifice is required, and local patriotism is strong. Is it not enough for a Cividalese to have to speak in Italian, without being obliged also to write in Udinese? Yet it was precisely a resident of Cividale, Friuli's intellectual centre in earlier times (p. 31), the eighteenth-century poet, G. Paciani, who chose to write in a kind of koiné; and that this represents a deliberate attempt to create a literary language is shown by his being also one of the first Friulans to try to regularize the orthography.<sup>46</sup> Zorutti and Percoto also used the

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44. e.g. thirty pages in The Italian Language of Migliorini and Griffith.

45. Cf. G. Francescati, Premesse per una classificazione dei dialetti friulani in Il Tesaur 1955, pp. 17-20, and 1956, pp. 5-7; and E. Quaglia, Come si parla in Carnia, in Boll. della S.F.F., 1936, pp. 166-168.

46. Cf. his sonnet on the unlikely theme "Sore il mût di scrivi in lenghe furlane".

language of the Udinese<sup>47</sup> and thereby helped to make of it "standard" Friulan. Later in the century another Cividalese, Guido Pedrecca (1860-1923) chose their koiné for his annual Calendar; and he too busied himself with orthography. Then, however, came the need to "renew" Friulan poetry (p. 47), and an obvious short-cut to the freshening of diction was to use the speech of one's own locality. Pasolini, for example, used the dialect of Casarsa (p. 49); De Gironcoli that of Gorizia; Novella Cantarutti that of Navarons (NE of Maniago); Appi that of Cordenons (v. p. 191), still today "an island of Friulan in a sea of Venetian" (D'Aronco). This was a dangerous tendency. To write in the dialect of a dialect is to put oneself at two removes from world-literature. If an Italian wrote in Neapolitan, he might be acclaimed in Naples or in quel di Napoli; but it would have to be an outstandingly excellent work if it was to be translated and read even elsewhere in Italy, let alone beyond. Authors

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47. According to D'Aronco, Ant., p. 557, a triangle whose base is the Tagliamento from Spilimbergo to Gemona and whose apex is Udine. This includes San Daniele, the so-called (and according to G. Faggin in his article quoted in note 50, miscalled) "Siena" of Friuli.

and poets surely write, perhaps subconsciously, for the world, even though they know there is a language-barrier to be overcome; and in the measure of their success in doing so they create their country's literature. Aware of their ethnic individuality and proud of the qualities which seem to distinguish them from the rest of the Peninsula, that is, of being deeply religious and

int che fevele pôc, ame il lavor,  
ame la Patrie e cognòs ben l'onor<sup>48</sup>

(Nimis-Loi, Testament)

Friulans should see in a unified language the best guarantee of their future as a race, and in an "autochthonous" literature<sup>49</sup> the best means of winning the recognition

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48. The "Fatherland" is of course the Patrie dal Friûl - a reminder that in their more exasperated moments Friulans speak of Italians as though they were foreigners (cf. Prose-Extract No. 22). On the other hand, apart from the hard core who denounce the Act of Union of 1866, they are also proud of being Italians and grateful to il gran re che nus à fat talians (V. Vittorello, La moral dai ciocs). The parallelism with Wales and the Welsh is obvious.

49. The term occurs in D'Aronco's review of an Anthology of Catalan poetry (Il Tesaur, 1953, p. 16): "Catalan poetry to be such must have an autochthonous value, a traditional lymph of its own; otherwise it is poetry translated from Castilian and reveals lack of personality". Read "Friulan" for "Catalan", and you have what D'Aronco himself stated in La Panarie of 1949.

of the world for the eighth daughter of Latin.<sup>50</sup>

50. In his article significantly called "La lingua friulana e le sue 'chances'" (*La Panarie* 16, giugno 1972), G. Faggin stresses (p. 15) that there can be no literature without a koiné, but that Friuli's must be purged of italianisms and receive a rational orthography (cf. above, p. 43 and below, p. 75). In an earlier number (Dic. 1971, "La letteratura ladina del Friuli negli ultimi trent'anni", he praises the "miraculous" Friulan of D. Zannier's poems and the "superlative" koiné of his novel La crete che no vai (published in instalments in the Patrie dal Friûl), in which Friulan appears as a fully mature language. Another novel written in a polished koiné is Prime di Sere (1971), the work of one of Friuli's intellectuals, Carlo Sgorlon, also known for his writings in Italian (e.g. Il trono di legno, 1973).

## 5. Folklore

Rural Friuli is a haunted place. All kinds of invisible beings people it: the cialchiutt (incubus), which settles on a sleeping person and prevents him from moving or waking up; the aganis, naiads, who at Borgnan can be heard washing their clothes on the banks of the Judri;<sup>1</sup> and the striis, witches, who are no "secret, black, and midnight hags", but a kind of angels, dancing, bathing in fountains, and combing their blond hair.<sup>2</sup> According to a proverb they are combing their hair whenever there is sunshine and rain together;<sup>3</sup> and another warns that it is better not to be born then,<sup>4</sup> though this may be because the same phenomenon also means that the Devil is combing his tail.<sup>5</sup> Most numerous, however, are the spirits

1. as told in C. Percoto's story, "Lis aganis di Borgnan". The derivation from aqua (water) seems to me suspect; and they have in fact been described as cave-dwellers.
2. Cf. Percoto, "Les striis di Germanie". They are "le fate" of Carducci's poem In Carnia.
3. Se al plouf e al soreglea, a' si petenin lis striis.
4. Al è mal nassi quan che si petènin lis striis.
5. Puar chel ch'al nâs quan che il diaul al petène la code. Another proverb makes him do this when women fight.

of the dead; and since, even after the Council of Trent, many of these are also damned, it behoves the living to be on their guard. La gnot a' è d'altris, "the night belongs to others"; and anyone walking abroad after dark may expect to see a ghost, especially if his godfather recited the Creed badly at his christening. So priests and midwives should always be fetched by two persons, because a priest with the Viaticum is particularly vulnerable, but to three people nothing can happen. So they say in the village of Giavons; and there in 1947 they were also telling the story of a boy who fell asleep on the steps of a church, woke up to see a priest at the altar, and helped him serve Mass. After three nights of this the priest was never seen again; he had been a chaplain come back from the dead to hold promised Masses and needing only a server. The same village also tells of a woman drowned in 1948, who returned to suckle her baby.

It is interesting to see how standard superstitions are modified by the Friulan conscience. To the belief that butterflies, moths, and ladybirds represent the souls of the departed, Friulans add the detail that they have come from Purgatory and are asking for our

prayers. The objection to the presence of a cat in a dying man's room is "rationalized" by the supposition that the cat, particularly if black, is the Devil himself. That the dead should not be bewailed is a belief as old as the Thracians of Herodotus; but Christianity in Friuli gives a peculiar twist to it by supposing that to do so increases their sufferings in Purgatory. "No sta vaimi pi, che tu mi slungis la pena," says a ghost to her mother. A falling star is accepted without question as a soul; but there is some doubt as to what is happening to it, and so also some variety in the exclamations that must follow it. If you believe that it is a soul flying up to God you will say Giò ti lozi! (God give you lodging!); if you think it a falling angel you should say Giò t' aiudi! (God help you!); but those who take it for a lost soul will welcome the opportunity to save it from hell by uttering the prayer Giò ti salvi! (God save you!). In any case, the event must not be spoken of to others, and it is therefore better that children should not see it.

Another event that must not be divulged is the sight of a ghost. A boy who told the son of a dead man that he had seen his father is said to have died. This danger, however, does not deter many from wanting to see them;

and for them there is a method available. All they have to do is to place their right foot on that of a priest; or it might be enough merely to touch his stole. The same device will enable one to see whether the soul of a dying man is damned or not. Undesired ghosts may be exorcized in various ways, the commonest being that of sending them elsewhere - to the Red Sea, or 100 metres underground, to rise up at the rate of one metre a year, or beneath the hearth if they have been wicked, that they may be consumed by the fire, or to the tops of mountains, there to spend their time, like the villains of classical Tartarus, in carrying water in baskets and sand in strips of cloth. Sometimes the spirit may be allowed to choose his place of sojourn: a haunted house was once freed when the ghost was conjured to betake himself "sot dal seglar" (beneath the sink), as he had chosen. There are times when ghosts are expected, as on the eve of All Saints' Day, when souls return to their homes to drink or even eat; and care is then taken to have cisterns and larders full, and even a candle or lamp at the window.<sup>6</sup> It takes courage to speak with a

6. Cf. the Celtic story of St. Bridget's Eve in its Manx version (Coraa Gailckagh, Laa Boaldyn, 1952).

ghost, but a man may find that he is rewarded by the discovery of a buried treasure which the ghost has been set to guard until the day of his liberation.

The boundary-line between religion and magic is thus constantly traversed; indeed, in popular literature the two are inextricably combined. The most innocent-looking Lullaby or Nonsense-rhyme (App. 1, 1), the most religious-looking Prayer (ib. 3), even a love-lyric, may have originated as an incantation intended to produce a certain effect, and may thus belong to magic as much as the frankly magical scongiuri (ib. 4) and the fairy-tale (fiaba) (App. 2, No. 1).<sup>7</sup> Such fusion or confusion made it easier to incorporate St. Peter and even Jesus into the repertory of Friulan characters portrayed in popular narrative, where the moralizing element is deliberately clothed in comic dress;<sup>8</sup> but it is

7. D'Aronco, Gli elementi magico-religiosi nelle forme d'arte popolare (Atti dell'Accademia di Scienze, Lettere e Arti di Udine, 1951-1954, Serie vi., Vol. xii., pp. 195-216), where he sums up the matter saying "Popular art means religious art; cultivated art involves deconsecration". Cf. his other article on Le Fiabe di magia in Italia in the same magazine for 1954-1957, pp. 49 ff. Hence the "epode" regularly appended to the Orazioni.

8. Prose Section, No. 12.

significant that while these two are treated with a familiarity bordering on the blasphemous, the Madonna preserved her halo and is always mentioned with the greatest reverence.<sup>9</sup> (Even in ghost-stories she has a special place; for women who die in child-birth remain under her protection and are not judged for 40 days.) Friday of course, as in Romagna, remains a magic day: "He who sings on Friday will weep on Sunday", says the proverb; and if there has to be some significance in the simultaneous utterance of the same idea by two people ("when great minds think alike"), it is that then a soul has been released from Purgatory.

Finally Christianity is left behind, and we are back in the animistic age when the life of man is linked with that of trees and plants. At Moggessa they will tell you of the pinetree which overhung a ravine. A young man wanted to cut it down, but his mother was afraid of the danger and shut him up in a room. Then a voice was heard from the crag: "L'ore 'e ven e l'omp nol ven, l'ore 'e passe e l'omp al sta masse";<sup>10</sup> and the pine

9. D'Aronco, *La Madonna nella leggenda friulana* (*Ce fas-tu?*, xxiii (1947), p. 16).

10. "The hour comes and the man comes not, the hour passes and the man waits too long".

crashed down. When the mother entered her son's room she found him dead. Similarly a peasant woman carefully waters a plant of rosemary, lest by dying it cause the death of her master. Conversely, it can be dangerous to a household if one of its members plants a tree: "If it flourishes, someone in the family will die within the year", predicts the proverb; and the planting is therefore best commissioned to an outsider.

Such beliefs die hard. In the last war, when Partisans used to throw captured Cossacks into the River Ledra (a tributary of the Tagliamento, on which Gavi stands), one of these solemnly assured his captors: "You throw me down now, but later many of you will follow us." The local population is now convinced that since then there have been far more cases of drowning in the river.<sup>11</sup>

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11. For other stories of the uncanny see Prose No. 24. *Int furlane* of September 1973 has an interesting account of the activities of a Poltergeist in the village of Mels (north of Udine) from June 17th 1872 to September 15th 1873.

1. The most important sounds peculiar to Friulan are: prepalatal C, prepalatal G, guttural N, varieties of S, and sonant Z.

(i) Prepalatal C is a soft sound used where Italian has a velar (hard) C before a, o, u (cjase casa, cjan cane) or a T before i (j) (cjoli togliere, tanc' tanti, chesc' questi).

(ii) Prepalatal G is the sonant corresponding to the above surd. Hence gjambe gamba, gjat gatto; Gjò Dio, gjaul diavolo. It sometimes mistakenly represents Italian palatal G: giorno giorno, cf. gionde (gioia) giocondo, or is found instead of the surd: gjavâ cavare, vigjele vitello.

(iii) Guttural N is found (a) in the prefix in before another n (innidâsi annidarsi); (b) in the gerundial participle, with elipse of T before a suffixed pronoun (Gram. § 22) (puartan'nus portandoci); (c) in the 1st Pers. Plur. Imperative before a suffixed pronoun (viodin'ju vediamoli).

(iv) S, when not sonant or representing ss, and when arising from an original hard C, is a sibilant fricative (plase, dis, pâs from Latin placere, decem, pacem). The same sound arises from final s preserved from Latin Acc. Plur. ending -os: altris (alteros). But the sound is semi-dental (between surd s and surd z) when it arises from final s of Latin 3rd Decl. Acc. Plur. (lûs, vôs, crôs from luces, voces, cruces), or when altris is feminine.

(v) Sonant Z represents (a) the Italian soft G before a, o, u (zal giallo, zovin giovine, zuc gioco); (b) initial and medial palatal G (zimul gemello, strenzi stringe); (c) final palatal c (pastiz pasticcio); (d) medial hard G (uarzine organa plough, onzint unguento).

2. On the other hand, Friulan lacks Italian prepalatal liquid GL, using simple L (acolienze) or J or zero (mijor, miôr migliore), and the spirant SC before e and i, using simple S or, medially, SS (sienze scienza, passi pascere). Hence, when S happens to come before prepalatal or palatal C, both letters must be pronounced separately (s-cialdâ scaldare, dis-cioi scioglie, s-ciali scale).

3. Other consonants (incl. GN, GU, QU) as in Italian.

4. Words borrowed from Friuli's Slovene neighbours or enclaves are adapted as follows: Slovene initial h = c (cren from hren horseradish); final s = c (k) (madrac from modras

snake); initial v = f (frape from vrapa wrinkle); final š = s (cosse from koš basket); initial z = sonant z ('zume from šuma copse); intervocalic c and final č = surd z (razze from raca duck; colazz from kolač cake). (See Introd., pp. 3, 4, 27).

5. Words of Longobard origin show the following changes: h becomes g (gruse from hrudja crust, garp from harwi rough); r becomes l (sglinghinâ from hringil on tinkle); w becomes v (sbrovâ from breowan scald). (See also Introd., p. 27).

6. Celtic -acco in Place-names becomes -s (Ramanzas Ramanzacco). (See also Introd., p. 24, n. 3).

7. VOWELS as in Italian.

8. DIPHTHONGS may arise (a) from short stressed o: UE (cuel collo); before n - UI (cuintri contro); before r plus consonant - UA (puarte porta). UA is retained in unstressed syllables of verbs: puartâ portare. (b) from stressed e before r before consonant - IA (piardi perdere, tiare terra) or before two other consonants - IE (biel bello, spietâ aspettare, piel pelle); (c) from ellipsis of intervocalic b after a - AU (peraule parola from parabolam, taule tavola from tabulam); (d) from long o of 1st Pers. Sing. Pres. of three verbs: doi, stoi (do, sto) and voi vado through vo.

9. Further differences from Italian: D between vowels in some Pres. Subj. (sedîsia); final surds (uf uovo, tart tardi, uarp orbo); loss of soft G both initial and medial (int gente, lêi leggere, vilie vigilia); frequency of J: for intervocalic hard C and G (zujâ giocare, cjastijâ castigare); for initial L before e (jet letto); before in or i (jessi essere, jarbe erba); to avoid hiatus (ajar aria, cujetâ quietare); L preserved after occlusives (clamâ chiamare, glesie chiesa, pioe pioggia), but lost initially (probably by confusion with Def. Art.; cf. for the opposite mistake lesche esca) (odula allodola, ombul lombo) and finally (LL) (anei anelli, taiadei tagliatelle); replacing Latin au before consonants (gjoldi godere from gaudere, olsâ osare from ausare); omission of final m after r (fer fermo); N for final m (prin primo), inserted before k, g, t (duntrina dottrina), dropped after r when final (cuar corno); GN initial before e, o, u, i (gnerf nervo, gnot notte, gnuf nuovo, agnanni), from nge (agnul angelo), from initial L (gneur lepre), from initial m (gnô mio); P after final m (omp uomo); R for L (soreli sole from Lat. soliculum); V for intervocalic P (cjavel capello), for intervocalic G (avost agosto), prefixed to initial o (vot otto, voli occhio; cf. French aveugle blind), to initial semi-vocalic u (uardi orzo from Latin hordeum) (but this v is often dropped (uardi), especially with words of Germanic origin beginning with gu- (uardâ guardare, uere guerra); fondness for pretonic a: sapuli (seppellire), sancîr (sincero), sapuartâ (sopportare).

## ORTHOGRAPHY

The satisfactory representation of Friulan sounds in writing would require considerable additions to the Italian alphabet; and Friulan authors are right in thinking that to drive such another wedge between the national and regional tongues (and between Friulan and the rest of the Romance family) would not be in the interest of their language.

Prepalatal C (Phon. l i) needs its own sign because of the large number of homographs that would result if it were not distinguished from the soft (palatal) C: e.g. ciale (cicada and looks at), cjoc (log and drunk). Unfortunately, there is still disagreement as to the sign to be used: if ch is now obsolete, there is still contention between those who ignore the risk of occasional confusion by always writing ci (ciase house), and those who always

write cj (cjale looks at; cjoc drunk).<sup>\*</sup> Since the question is not up for arbitration, this twofold spelling has been maintained in this anthology; but where a word involving prepalatal C is used for illustrative purposes, the spelling ci has been preferred, chiefly on the ground that whatever makes Friulan look peculiar is inimical to its claim for outside recognition as a fully-fledged Romance sister-tongue. (In glossaries and dictionaries, however, words beginning with prepalatal C, however spelt, are advisedly put in a separate group after those with palatal C). In the final position, the sign is regularly c' (duc' all).

Prepalatal G (Phon. l ii) is likewise variously rendered by gi or gj (giat or giat cat).

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\* Cj and gj were introduced by G. Marchetti (v. p. 295), who disagreed with the S.F.F.'s policy of "writing Friulan as Italians" - a retrograde step after the 1st edition of Pirona's Dictionary (1871), as the 2nd edition (1935) showed. (Cf. Il Tesaur, 1953, 1-3, p. 15 and Ce fas-tu? Dec. 1944, p. 350.) G. Faggin (La Panarie 16, June 1972, p. 17) proposes a completely new system, which would clearly mark off Friulan as belonging to Western Romance (French, Spanish, Portuguese, Catalan). The use of the Czech sign v, however, for palatal c before a, o, u or when final and for sonant z, introduced by D. Zannier and now appearing in Int furlane, gives the language a distinctly un-Romance look.

Guttural N (Phon. 1 iii) is distinguished by an apostrophe only in certain instances.

S: The sonant sound is distinguished only initially by a prefixed apostrophe ('Sef Joseph). No sign has been invented to distinguish the quality of the final s in masc. pl. altris from that in fem. pl. altris (Phon. 1 iv; Gram. § 26). When s precedes prepalatal or palatal C (whether initially or medially), the two letters are separated by an apostrophe (presumably to avoid confusion with Italian spirant sc): s'ciars scarso, scarce; cis'ciel castello, castle (Phon. 2).

Sonant Z may be represented by 'z (recently ž, earlier ç) only when initial before a, o, u ('zal, 'zovin, 'zuc). Cf. zentil (gentile), zirin (girano).

In early Friulan palatalization was indicated by the letter g (e.g. cgiantaray in "Biello dumlo", Poem 1).

With vowels it was fortunately possible to separate homographs by the use of accents, though there is the

usual disagreement as to whether they shall be acute or grave (or replaced by a circumflex) in a given case. Thus the word pes may be the equivalent of Italian peso (weight) or pesce (fish) or per le (for the), but pês stands only for peso with its long closed e. Similarly tas may represent tace (is silent) or taccio (am silent) or tasso (badger); nas - naso (nose) or nasce (is born); pas - pace (peace) or passo (step) or pasce (feeds); fas - fa (does) or faccio (do) or fatti (done, deeds) or fascio (bundle); but a circumflex on the a will denote the first meaning (and the 1st person sing. will then be indicated by a grave accent (tàs I am silent, fàs I do). Vis may be either avete (you have), viti (vines), vivi (alive), viso (face); and the circumflex is found on the i in both the first and the last. Similarly lei may stand for legge (he reads), legga (he may read), leggere (to read) and andai (I went), and only the last will have an accent (lèi). The indication of stress by an accent is of considerable morphological importance in the conjugation of the verb: e.g. ciantàrin (cantarono, they sang), ciantarìn (canteremo, we shall sing); jèssi (to be), jessî (to go out).

The rule that qu is retained in words derived from Latin, but that the same sound is represented by cu when the u is part of diphthongized o (UA - v. Phon. 8) (i.e. quant but cuarp) is not strictly observed. Cu-, however, is always found in cujet (quieto) and cutuardis (quattordici), because their u is vocalized.

A further orthographical complication arises when an author chooses to write in his local dialect and spells the words as phonetically as possible. But on the importance of a Friulan koiné see Introduction p. 60.

## GRAMMAR

## ACCIDENCE

1 The Definite Article

	Masc.	Fem.	Before vowel
Sing.	il	la	l'
Plur.	i	lis	-

Obs. i. l' (m. and f.) is not used before semivocalic u: la uere (war).

ii. Fem. l' is sometimes used before other vowels and not used before a: la af (bee).

iii. Friulan ignores impure s or z in the masc. sing. and plur.

iv. Down to the 15th century the masc. sing. was lu, and the masc. plur. ju, and they are still used in certain areas.

v. Le is used for la in some areas.

vi. El for il is due to Venetian influence.

vii. The s of lis is sometimes elided, and some areas use las and les.

Masc.	Fem.
un	une

Obs. i. No change is made in either before a vowel, z, or impure s.

Gender

The following nouns differ in gender from Italian:

masculine<sup>1</sup>feminine<sup>2</sup>

il nul	(cloud)	la bughê	(washing)
il palut	(marsh)	la flor	(flower)
l'aiar	(air)	la mont	(mountain)
l'incuin	(anvil)	la passare	(sparrow)
l'istat	(summer)	la sium	(sleep)
il glant	(acorn)	zobia	(Thursday)
il gneur	(hare)	la lum	(lamp)
il pulvar	(dust)	la mel	(honey)
il pulz	(flea)		

1. The first five differ from Latin also.

2. The last two are from Latin neuters.

Obs. i. Nouns which in Italian form their plural in the feminine (with -a) remain masculine in Friulan: i cuars (horns), i lavris (lips), i dez (fingers), i us (eggs).

ii. Trees are formed from a masculine suffix -arius: aunar (alder), fijar (figtree), orar<sup>3</sup> (laurel).

iii. Greek neuters in -ma become feminine: la clime (climate), la steme (badge), la crisme (chrism).

iv. Dí (day) is usually fem. in the sing., always masc. in the plur.

v. Nouns borrowed from German may also change their gender: il crot (die Kröte, toad).

vi. Gender may have a semantic value, allowing the same word to have two meanings:

il tor (bell-tower)    la tor (tower)

il sium (dream)        la sium (sleep)

vii. A few nouns vary in gender according to locality.

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3. For omission of initial l see above Phon. 9.

## 4

Number

Obs. i. The plural can assume a special meaning:

<u>la vilie</u>	(eve)	<u>lis viliis</u>	(vigils, parties)
<u>l'ocjal</u>	(monocle)	<u>i ocjaj</u>	(spectacles)
<u>la fulugne</u>	(crowd)	<u>lis fulugnis</u>	(confusion)

ii. A singular noun, especially produce of the soil, may be used collectively:

un zei di cevole (a basket of onions).

## 5

Substantives

Latin 1st declension (-am) yields the ending -e; 2nd and 3rd declensions lose their ending and surdise final consonant. Words from Germanic and Slav conform.

## 6

Plural

The masc. plur. is regularly formed by the addition of s:

cian, cians (dogs); boscs (woods); fradis (brothers).

So even monosyllables ending in a vowel: re, res (kings).

The fem. plur. changes -e to -is:

ciase, ciasis (houses); fantate, fantatis (girls).

Obs. i. Subst. in -t change to a sound usually represented by z, but which varies from -ts to sonant s (cf. li (i) ):

minut (minute), minuz; vit (vine), viz; giat (cat), giaz; ciat (town), citaz.

ii. Subst. in -s retain this letter or change to z to represent a more dental sound (cf xlvi):

la vos (voice), lis vos; la cros (cross), lis cros; la pes (fish), lis pes.

- iii. Subst. in -z retain this letter to represent a more surd sound:

la lez (law), lis lez; la pez (fir), lis pez  
(cf. li (i)).

- iv. Monosyllables in -f drop the f:

la af (bee), lis as; l'uf (egg), i us.

7

Exceptions to plural ending -s:

1. Subst. in -st form the plural in -sc' or s'c' (stç):

cronista (reporter), cronisc'; imprest (loan),  
impresc'; forest (foreigner), foresc'.

2. Masc. subst. in -l form plural in i:

spetacul (spectacle), spetacui; pôl (poplar), pôi;  
nul (cloud), nui; cuel (neck), cuei; popol (a people),  
popui; mul (mule), mui.

3. Masc. subst. in -li form plural in -i (sometimes -lis):

voli (eye), voi; pedoli (louse), pedoi; soreli (sun),  
sorei or sorelis.

4. Masc. subst. in -nt form plural in -nc' (ntç):

dint (tooth), dinc'.

5. Irregular are:

agn<sup>4</sup> (years), urnign<sup>5</sup> (men), bus (oxen) from  
an, om, bue.

4. Also ains. (Agns is wrong; v. Phon. 9). A unique example of derivation from the genitive plural is agnorums in the phrase Agn e agnorums indaûr (years and years ago). Cf. Bacchelli, Il mulino del Po, 1, 212: "Il Po morto che in anni annorum camminava per di lì".

5. Also oms, omps, omis.

8

## Adjectives

Masc. sing. adjectives lack terminations and for the plural follow the same rules as substantives:

ramaz nuz (bare branches) fantaz piarduz (lost boys)  
biei timpz (beautiful times) arbui imobii (motionless  
cjavei bionz (fair hair) trees)  
voi zelesc' (blue eyes) granc' nemis (greatene-  
ciapiei gnus (new hats) mies)  
lavors agricui (farm-work)

Obs. i. Irregular is pôs (few), plur. of poc.

- ii. Bon (good) yields boins, bogns, or bogn.  
(Cf. agn(s), note 4.)

9 Fem. sing. is formed by the addition of -e, which modifies the final consonant as follows:

1. c becomes -cje: blanc, blancje (white)  
(Except a few such as cioc, cioche (ubriaco, drunk) and learned words like gramatiche.)
2. surdised sonants return: gnuf, gnove (new); uarp,  
uarbe (blind); piardut, piardude.  
(But -g takes a j: lunc, lungje; larc, largje.)
3. final l remains unchanged after a lengthened open syllable: usual, zivil; but takes -e after a closed syllable or unstressed vowel: biel, biele; fàzil, fàzile.  
(Exceptions are: fedel, fedele; subtil, subtile.)

Obs. i. Present Participles in -ent may add -e or not.

- ii. Adjectives in -ri change to -re: legri, legre;  
neri, nere.
- iii. Adjectives in -i add -e: salvadi, salvadie  
(wild); strani, stranie.  
(Except: vieli, viele (vecchie old).)
- iv. Other original consonants may return: fer,  
ferme (stationary); prin, prime.

- 10 The fem. sing. termination -e also affects the preceding vowel:

1. a stressed long vowel is shortened: frêt, fréde (cold); siôr, siòre (Mr., Mrs.).  
(Except: adj. in -s or -z: gris, grise; fals, false.)
2. stressed and closed o and e are opened: vêr, vère (true); bessôl, bessòle (alone); sclét, sclète (frank). (But bon, buine.)  
(Except the suffix -on when used in the sense of a superlative, which lengthens without opening: grandón, grandône.)

Fem. plur. adjectives are formed in the same way as fem. plur. substantives: bielis flabis (beautiful fables); bisacis mitudis iû (knapsacks put down); sturiutis furlanis (Friulan tales).

Obs. Fem. adj. in unchanging -l (see §9, 3 supra) either add -s: usuals, nazionali, zivils; or remain unchanged: (cf. the masc. pl. in -i: usuai, casuai).

dopo lis primis domandis usual  
after the usual first questions

# 11 Comparison of Adjectives

The Comparative is formed with plui (more) or mancul (less) followed by di or che (no) (than) according to need.

Irregular forms are: mijôr (miôr) (better) and (in non-popular language) major (greater) and minor (smaller, lesser).<sup>7</sup>

The Superlative is the comparative with the Def. Art. unless the adjective follows a noun already articulated:

Lis flabis plui bielis The most beautiful fables

6. When the vowel is opened (broadened), the suffix has a pejorative sense.
7. Pijôr (worse) is obsolete.

Obs. The absolute superlative is rendered in any of three ways:

- (i) By the suffix -on: grandón (grandissimo) (cf. supra §10, 2).  
This may be used even with verbs: plasonê (piacere molto), fevelonâ (parlare molto).
- (ii) By the locution une vore: une vore biel (molto bello).
- (iii) By the phrase tant - che mai.

## 12 The Comparative of Equality

Alongside come and sicu ("as") is the specifically Friulan tanche:

tanche une fonghere (like a mushroom)

Cumbinâ televissions di chê fate... al sares tan'che fâ nassi une rivoluzion ("would be tantamount to")

## Adverbs

### 13 1. Manner

Adverbs of Manner are formed by suffixing -mentri to the fem. adj.:

profondamentri deeply finalmentri finally

Obs. Typically Friulan is the suffix -vie, which may even be used with nouns or other adverbs, the word being usually introduced by a:

a stupitvie	stupidly
a frutvie	childishly
inter-vie	round about
sotvosvie	sotto voce
a contadinvie	like a peasant
artigjanvie	like an artisan
sotvie	underneath

Other Adverbs of Manner are:

bon ben	very well	juste	just, exactly
besclet)		mal	badly
besvelt)	quickly	pardabon	indeed
bielplanc	slowly, softly	pàrie	together
cussi	so	paromp	each (per man)
daurman	quickly, next	par ordin	gradually
denandaur	backwards	planc	softly
dibant	in vain	planchin	very softly
incorint	at the double	pulit	well

Adverbs compounded with a and di:

a dadis	intermittently
a colpo	suddenly
a cessecûl	backwards
a fuart	out loud
a giat	on all fours
a indopli	doubly
a ledros	back to front
a messede	together
a mismas	confusedly
a nivel	horizontally
a plomp	vertically
a sclip	in drops

di buride	in haste
di clap	astounded
di pueste	on purpose
di sbighez	aslant
di scundon	secretly
(di) sotcoz	stealthily

abas	below	dulinvie	everywhere
aduès	on	fur	outside
ator (intor)	around	incuintri	to meet
cà	here	indaûr	back(wards)
culi	there	insomp	at the top
cavie	here	jenfri	in the middle
chenti	there	jú	down
dacîs	nearby	lenti (-ci)	there (yonder)
dapît	at the foot	pardut	everywhere
daprûf	nearby	parentro	inside
daûr	behind	parmis	nearby
denant	before	parsore }	
dentri	inside	sore }	above
devant	in front	sorelûc }	
disore	over	parsott	underneath
dongie	nearby	sú	up
dulintôr	roundabout	venti	there (yonder)

Compound Adverbs of Place:

di lunc-su	by that way up
in bande	on one side
in algò	somewhere (-whither)
in niò	nowhere
d'ogni dontri	from everywhere

3. Time

adore <sup>8</sup>	early
alore <sup>8</sup>	then
anciemò (imò)	still
bielzà	already
curnò	now
curnòdenant	just (now)
daspò <sup>9</sup>	after
diduè	nowadays
dispes	often
dopomai)	
dopoinca)	for so long
in che volte)	
in(d)alore )	then
infratanto)	
instant )	meanwhile
ir	yesterday
mainmodant)	
modant )	just now
nossere)	
orsere )	yesterday evening
ore presint	at the moment
passandoman	day after tomorrow
passe chi	henceforward
podopo	afterwards
prime	before
qualchi volte	sometimes
simpri	always
soresère	at dusk
uè	today
uedant	not long ago
usgnot	this evening
zà <sup>10</sup>	already
zaromai	now, henceforward

8. Italianism.

9. Obsolescent.

10. Especially in the sense "ago": zà un mes (a month ago); zà timp (some time ago) (= timp indaûr); cf. 'e son (Ital. or sono, but always preceding); nol è trop (not long ago). Cf. also par vinc' agn a lunc (for the last 20 years).

4. Degree

biel-aual)	fully
adimplen)	
almancul	at least
apene )	
cumpena)	hardly
avonde	enough
masse	too much
nome)	
dome)	only
poc	little
scuasi(t)	almost
soraplui	in addition
tant (par tant)	(just) so much
tropp	too much, much
un fregul)	
un ninin )	a little
un mont )	
une vore <sup>11</sup> )	very
une vorone)	a lot of

7. Sentence-adverbs

ancie	also
forsi )	
fuars )	
salacôr)	perhaps
vadi )	
impi )	
in pen )	instead
invezit)	
insumis	in short
nomo?	is it not?
nujemancul	no less
pardabon	really
pitost	rather
propit	really, just
ven a stai	in other words

11. See §11, ii.

5. Negation

nance	not even
non...fregul	not at all

6. Interrogative & Relative

cemût?	how?
cetant?	how (much)?
dontri?	whence?
indulà, dulà?	where?
parcé?	why?
quan(t)?	when?

8. Comparative

mancul	less
miei	better
plui) pi )	more
pies	worse

9. Adversative

ma ) parò)	but
paratri	however
pidimancul	nevertheless
distes	all the same

10. Illative

parchel ) parchest)	therefore
duncje ) siceduncje)	so

Conjunctionsa. Co-ordinating

e	and	anzit	rather, indeed
ma	but		
ni (ne)	neither		
o (ben)	or	sedial...sedial	whether...or
poben	well		(§32)
sedi...che)			
tant...che)	both...and		

b. Subordinating

<u>Final</u>		<u>Temporal</u>	
parché ) a ciò che)	in order that	biel <sup>12</sup> che ) intant che) fintremai che	while until
<u>Consecutive</u>		quan(t) che prime che dispues che	when before since
cussì che ) in mûlt che) tan...che )	so (in such a way) that	<u>Conditional</u>	
<u>Causal</u>		se tanche se	if as if
parce che ) parvie che) stant(e) che sicu	because since as, since	<u>Concessive</u>	
		seben (che)) cun dut che)	although

12. Also used with the Present Participle; e. g.

S'impensàvial di ce ch'al faseve biel lant vie par  
Micotis?

Was he thinking of what he was doing while going  
away to M- ?

Prepositions1. Place

a, ad <sup>13</sup>	to, at
cja <sup>14</sup>	near
da)	of, from
di) <sup>15</sup>	behind
daûr	along
daûrvie	in front of
denant di	near
dongie	between, among
fra (tra) <sup>16</sup>	in
in t (te)	on top of
insomp	among
jenfri	beyond
oltri	beside
parmis	over
parsore)	on
disore )	under
sore <sup>17</sup>	on
sot	near
su	around
ret	towards
tor	near
viars	
visin	

2. Manner

compagn di)	like
a us di )	
cuintri	against
cun <sup>18</sup>	with
par <sup>18</sup>	by
senze)	
cence)	without
seont )	according
secont)	to

3. Time

dilunc	throughout
dopo	after
fintremai te	until
prime di	before
vie par )	
intant de)	during

4. Possession

di	of
----	----

Prepositional Phrases

a taco di	beside
de bande di	on the side (part) of
parvie di	because of
traviars di	through, across
là di )	
)	at the house of
cà di)	
a ret di	on a level with
ador di	next to
a pet di	compared with
passe di	more than, over
a messet cun	among, together with
fale )	
)	except
alinfur di)	

13. Sometimes a di: a di chê ore at that hour.
14. Now limited to a few place-names: Cja Blasut (near Biasutti).
15. Da and di are not distinguished.
16. Note tra (che)...tra (che) for "whether...or".
17. Frequently in the sense of "for" in reference to price: Sore ce? (For how much?); sore nuje (for nothing, gratis); sore bêt (cash-down).
18. Used with languages ("in"): par talian (in Italian); voltat par furlan (translated into Friulan).

- 17 A, Di (Da), Par, Te, Cun, Su are compounded with the Definite Article as follows:

Masculine			Feminine		
	Sing.	Plur.	Sing.	Plur.	
A	al	ai	'e (ae) or a la	'es (aes) or a lis	
Di (da)	dal	dai	de or da la	des	or da lis
Par	pal	pai	pe or par la	pes	or par lis
Te	tal	tai	te or ta la	tes	or ta lis
Cun	cul	cui	cu la	cu lis	
Su	sul	sui	su la	su lis	

Obs. i. In compound di the a or the e is used indifferently (v. note 15 above).

ii. The shorter form of the fem. sing. is preferred before consonants, j, and semivocalic u: prin de uere (before the war). The a of the longer form is elided before vowels. In the plural the shorter form is more usual.

iii. The preposition te may be preceded by in in all forms.

iv. Cun takes a t before the Indefinite Article: cun t-un cian (with a dog).

v. Su before the Indef. Art. often appears as sun t'; before chê (that) as sun.

vi. aes is sometimes written a'is: impiegât adêt a'is tâssis (clerk concerned with taxes); or as (as 10, at 10 o'clock).

vii. nes may be found for tes (Ital. nelle).

## (i) Regular

Tense	1st Conjugation	2nd Conjugation
Infin.	ciantâ, sing	tasê, be silent
Partic.	ciantant	tasint
Past P.	ciantat	tasut
Present Indic.	cianti ciantis ciante ciantìn ciantais ciàntin	tas tasis tas tasìn taseis tàsin
Imperf. Indic.	ciantàvi ciantàvis ciantàve ciantàvin ciantàvis ciantàvin	tasèvi tasèvis tasève tasèvin tasèvis tasèvin
Preter-ite <sup>19</sup>	ciantài ciantàris ciantà ciantàrin ciantàris ciantàrin	taséi taseris tasé tasérin taséris tasérin
Future	ciantarài ciantarâs ciantarà ciantarìn ciantaréis ciantaràn	tasarài tasarâs tasarà tasarìn tasareis tasaràn

19. A fusion of Latin Perfect (1st sg., 3rd sg., 3rd pl.) and Future Perfect (2nd sg., 1st and 2nd pl.).

3rd Conjugation	4th Conjugation
cioli, take ciolint ciolt	partiâ, set out partint partit
ciol ciolis ciol ciolìn ciòlis ciòlin	partis partissis partis partìn partiis partissin
ciolèvi ciolèvis ciolève ciolèvin ciolèvis ciolèvin	partivi partivis partive partivin partivis partivin
cioléi cioléris ciolé ciolérin cioléris ciolérin	partii partiris parti partirin partiris partirin
ciolarài ciolarâs ciolarà ciolarìn ciolareis ciolaràn	partissarài partissarâs partissarà partissarìn partissareis partissaràn

Tense	1st Conjugation	2nd Conjugation
Condi- tional <sup>20</sup>	ciantarés ciantaréssis ciantarés ciantaréssin ciantaréssis ciantaréssin	tasarés tasaréssis tasarés tasaréssin tasaréssis tasaréssin
Present Subjunct.	cianti ciantis cianti ciantin ciantàis ciàntin	tasi tasis tasi tasìn taseis tàsin
Imperf. Subjunct.	ciantàs ciantàssis ciantàs ciantàssin ciantàssis ciantàssin	tasès taséssis tasès taséssin taséssis taséssin
Imper- ative	ciante ciantin ciantàit	tas tasìn tasèit

Obs. i. Some verbs of the 3rd<sup>21</sup> Conjugation and many irregular verbs have also a contracted form of the 2nd Person Sing. Present Indicative; e. g. ciols (ciolis).

20. From Latin Infinitive and the Imperfect Subjunctive essem.

21. Although this conjugation has lost its characteristic vowel (e) in the Infinitive, and has in many respects been assimilated to the 2nd, it is convenient to classify Friulan verbs in the order of the four conjugations used in Latin.

3rd Conjugation	4th Conjugation
ciolarés ciolaréssis ciolarés ciolaréssin ciolaréssis ciolaréssin	partissarés partissaréssis partissarés partissaréssin partissaréssis partissaréssin
cioli ciolis cioli ciolin cioleis ciòlin	partissi partissis partissi partìn partîs partissin
cioles ciolessis ciolet ciolessin ciolessis ciolessin	partîs partissis partîs partissin partissis partissin
ciol ciolin ciolit	partis partìn partîit

ii. The 2nd Person Plural of the Pres. Indic. and the Imperative of the 3rd Conjugation is sometimes assimilated to the form of the 2nd;<sup>22</sup> e. g. cioleis (ciolis).

iii. In the Future and Conditional of the 4th<sup>23</sup> Conjugation forms without the suffix -iss- are also found; e. g. partirai, partires.

22. The 2nd Conjugation lost many verbs in Vulgar Latin to other conjugations: e. g. tenere > tignî; vedere > viodî; implere > jemplâ. Only a few were acquired: e. g. podê < potere; savê < sapere; cjadê < cadere; olê < volere.

23. The 4th Conjugation competed with the 1st for new formations and for acquisitions from other conjugations: e. g. tradi < tradere. (See below §20, Obs. i).

Infin.	vê, have	jessi, <sup>27</sup> be	stâ, be	lâ, go
Partic.	vint	jessint <sup>28</sup>	stant	lant
Past P.	vût	stât	stât	lat
Pres.	ài	sòi	stòi	vòi
Ind.	às à vin <sup>24</sup> veis <sup>24</sup> àn <sup>25</sup>	ses è <sup>29</sup> sin seis son	stas sta stin stais stan	vas va lin lais van
Imperf.	vevi vevis veve	jeri jeris jere	stavi stavis stave	lavi lavis lave
Pret.	vei veris ve etc.	foi foris fo	stèi steris sté	léi leris lé
Fut.	varai etc.	sarai etc.	starai etc.	larai etc.
Condit.	vares etc.	sares etc.	stares etc.	lares etc.
Pres. Subj.	vebi <sup>26</sup> vebis vebi etc.	sèi seis sei etc.	stèi steis stei etc.	lèi <sup>30</sup> leis lei etc.
Imperf. Subj.	ves vessis ves etc.	fos fossis fos etc.	stas stassis stas etc.	las lassis las etc.
Imper- ative	ve - veit	jessi - jessit	sta stin stait	va anin lait <sup>31</sup>

Obs. i. For the Pres. Subj. of Jessi, stâ, dâ, lâ, fâ, Central Friuli prefers a form with inserted d and closed e: sédi, stédi, dédi, lédi, fédi.

24. -eis is often contracted to -es.

25. jan after pronoun a' (cf. n. 29 below).

26. Udine prefers forms with d: vedi; or t: veti (p. 336).

27. Also sèi (rarer).

28. Or sint.

29. je after pronoun 'e.

30. Or vadi etc.

31. Or vait.

dâ, give	olê, <sup>32</sup> wish	podê, be able	fâ, do, make
dant	olint	podint	fasint
dat	olût	podût	fat
dòi	uêi <sup>33</sup>	pues	fâs
das	us	pus	fas
dâ	ul	pò <sup>35</sup>	fâs
din	olin	podin	fasin
dais	oléis	podéis <sup>36</sup>	faséis
dan	uelin	puedin	fâsin
davi	olevi	podevi	fasevi
davis	olevis	podevis	fasevis
dave	oleve	podeve	faseve
déi	oléi	podéi	faséi
deris	oleris	poderis	faseris
dé	olé	podé	fasé
darai etc.	uelarai <sup>34</sup> etc.	podarai etc.	fasarai or farai etc.
dares etc.	uelares etc.	podares etc.	fasares or fares etc.
dèi	uèli	puèdi	fasi
deis	uelis	puedis	fasis
dei	ueli	puedi	fasi
etc.	etc.	etc.	etc.
das	oles	podes	fases
dassis	olessis	podes'sis	fasessis
das etc.	oles etc.	podes etc.	fases etc.
dâ	-	-	fas
din	olin	-	fasin
dait	oleit	-	faseit

ii. In the Imperf. Ind. and Subj. and 2nd plur. Imperative of stâ, lâ, dâ the root-vowel may be changed to e: stèvi, lèvi; stes, les; deit.

iii. The 2nd Sing. Pres. Ind. of Olê, podê, fâ, lâ has longer forms: uelis, puedis, fasis, vadis.

iv. The past part. stât is used for "last": il mes stât.

32. Prefixed y avoids hiatus.

33. u before e is semi-vocalic.

34. Or the Italianism orài, orés etc.

35. Or pues.

36. Or puedis.

- 20 It will be noted that in the above verbs the only really irregular tense is the Present. All Preterites are weak, all Futures end in -arài, all Pres. Subjunctives end in -i. Thus Friulan goes farther than other members of the Romance family towards the regularization of the verb. A few verbs, however, owe their irregularities to phonetic causes:

Vignî (come): gn reverts to n in monosyllables; and vign- becomes vegn- when stressed. Hence the Present Tense: Vén, végnis, vén, vignin, vignis, végnin. So also the 2nd Sing. Imperative is Ven. The 2nd Sing. Pres. Ind. has also a contracted form: Vens. Otherwise the verb follows the 4th conjugation without the suffix -iss- (Fut. vignarài) and with Past Participle Vignût. Like Vignî goes Tignî (hold).

Durmî (sleep): Final m is dropped (Phon. 9) and stressed u may become ua. Hence Present Tense: Duâr, duârmis, duâr, durmin, durmîs, duârmin. (Occasionally ua is found even in an unstressed syllable.)

Murî (die): stressed monosyllable becomes û; stressed penult becomes ue (before r: ua; cf. xviii). Hence Present Tense: Mûr, muéris, mûr, murin, murîs, muérin. Past Participle: muart. The 2nd Pers. Sing. Pres. Ind. has also a contracted form: mûrs.

Scugnî<sup>37</sup> (have to): accords with both Vignî and Murî. Hence Present Tense: Scuen, scuegnis, scuen, scugnin, scugnis, scuegnin. But scuegn- may be replaced everywhere by scugn- (e.g. Pres. Subj. scuegni or scugni); and scùgni, scùgne may replace scuen in the Pres. Ind. The 2nd Plural Pres. Ind. has also variants,

37. From Latin exconvenire. Note also: bigne it is necessary, one must; covente (personal and impersonal) is necessary (Ital. occorre, for which however ocôr is frequent).

Final sonants of course (Phon. 9) become surd: mof (I move) from môvi; viôt (I see) from viôdi; 'o scrif (I write) from scrivi; pant (I reveal) from pândi.

Obs. i. Only a few verbs besides Vignî, Tignî, Durmî, Murî follow the 4th conjugation without the suffix -iss-. E.g. Sintî (feel): Pres. Ind. Sint, sintis, sint, sintin, sintis, sintin. Future: Sintarài etc. Pres. Subj. Sinti etc. 2nd Sing. Imperative: Sint. Past Participle: Sintût.

ii. Savê (know) is unique in changing its root in the Pres. Subj.: Sépi, sépis, sépi, savin, savéis (or sépis), sépin. Its Present Ind. is: sai, sâs, sa, savin, savéis (or savês), san.

iii. Viôdi (see) and Crôdi (believe) have an alternative contracted form in the 2nd Person Sing. Pres. Ind.: viôz (viôdis), crôz (crôdis). In Viodi some subdialects modify initial vi to j (jôt for viôt).

iv. Dî (say) goes like fâ, and has an alternative 2nd Sing. Imperative Di for Dis and Future dirai for disarài. Past Participle: Dit and dite.

v. Examples of regularized 3rd conjugation verbs (incl. the Past Participle) are:

Infin.		1st & 3rd Pr.	3rd Pret.	Past part.
còri	(run)	cor	coré	corût
cuèi	(cook; pick)	cue	cué	cuèt
difindi	(defend)	difind	difindé	difindût
lèi	(read)	lei (Imp. lejeve)	leé (leje)	let
mèti	(put)	met	meté	metût (mitût)
muàrdi	(bite)	muard	muardé	muardût
nàssi	(be born)	nass	nassé	nassût
rezî	(direct)	rez	rezé	rezût
ridi	(laugh)	rid	ridé	ridût
scrivi	(write)	scrif	scrivé	scrit
scuindi	(hide)	scuind	scuindé	scuindût
spônzi	(prick)	sponz	sponzé	sponzût
vinzi	(defeat)	vinz	vinzé	vinzût
vîvi	(live)	vîf	vivé	vivût

So too 4th conjugation jèssi (go out): jes jessí jessût.

vi. A strong adjectival participle may survive beside the weak: viart (open), viarzût; stuart (twisted), stuarzût; stre(n)te (tight), strenzût; maludet (cursed, trans.), maladet (accurst).

vii. An Imperative is formed from the adverb Ca: Ca, pl. câit (give here).<sup>38</sup> (See §22, Obs. ii, and §24.)

Obs. Simple basic verbs combined with adverbs are frequent:

ciapâ-su	pick up
poja-jú	deposit
mèti-vie	replace
tirâ-vie	take off
para-vie	chase away
puartâ-ca	bring
butâ-là	get rid of
daj-seont	listen to, obey
vê-indiment	refer to
dî-su	recite

Sometimes they are real idioms: dâ-dongie prepare (a meal), produce (a book, a radio-talk);<sup>39</sup> rivâ adore di manage to.

38. Cf. colloquial Latin cēdo.

39. Lâ d'itori (to lose oneself in the mountains) is said to contain Latin adiutorium (help).

## 21

## Pronouns

Subject	Pleonastic	Conjunctive		Suffix		Disjunctive
		Acc.	Dat.	Acc.	Dat.	
jo	'o	mi	mi	-mi		me
tu	tu	ti	ti	-ti		te
lui	al	lu	i	lu	-j	lui
jê	'e	la	i	le	-j	jê
nô	'o	nus	nus	-nus		nô
vualtris	'o	us	us	-us		vualtris
		m. f.		m. f.		
<u>lôr</u>	<u>'a</u>	ju lis	ur	ju lis	-ur	<u>lôr</u>
	Reflexive	si	si	-si		<u>se</u>
	Particle		'ndi	-nt		
	Adverb		i	-j		

Obs. i. The Pleonastic Pronoun is inserted between the Subject-Pronoun and the verb, and may not be omitted unless the verb is preceded by a Conjunctive Pronoun or by a Reflexive Pronoun other than the 2nd Singular: e.g. jo mi viot but tu tu ti viodis.

Dunce lui al è un fregul dificilot cu lis feminis.  
So he is a little difficult with women.

Intant che jê 'e ciantave. While she was singing.

Fi, tu tu ses simpri cun me.  
Son, you are always with me.

Ur vuei ben a ducis doi. I am fond of them both.

ii. After the preposition a the disjunctive 1st and 2nd sing. is mi and ti.

iii. Vô is used only in oldfashioned address to superiors; noaltris may be used for nô.

iv. Unlike Italian, Friulan distinguishes gender in the Singular of the Polite Form of address, using lui for You masc. and jê for You fem., often combined respectively with siôr (signore), siore (signora), paronzin (signorino), paronzine (signorina). The Plural is lor for both genders, the dative i:

Paronzin, si dismentee lui.  
Master, you forget.

Ariviòdilu (ArrivederLa).  
Au revoir.

Grazie, sior dottor, par Agnul lui al è stat plui  
che no un pari e Agnul i voleve tant ben.

Thank you, doctor, you have been more than a  
father to Agnul, and he is so fond of you.

Soi vignude ca a disturbâlu, sior dottor...  
I have come here to bother you, doctor...

Oh! ise jê, siore comari; che veghi. La spietavi.  
Oh, it's you, nurse; come in. I was expecting you.

v. The Reflexive Plural Pronoun is si for all  
persons (§31).

vi. The suffix-pronouns may be used with the  
adverbs daûr and intôr: daûrsi (dietro di sè);  
intôrmi (intorno a me).

vii. In eastern Friuli the suffix-pronoun for the  
3rd person singular is -gi.

viii. For emphasis the subject-pronoun may be  
placed after the verb:

'O vuest che tu diventis tu il paron.  
I want you to become the boss.

22 The Conjunctive Pronouns are suffixed to the  
Infinitive, Participle (Gerund), and Imperative,  
as in Italian (used here for illustration).

Obs. i. The Participle (Gerund) drops its t before the  
suffix, and before -us and -ur inserts j (usually  
after an apostrophe): disin'jus (dicendovi),  
disinjur (dicendo loro). With nus the apostrophe  
always replaces j: disin'nus (dicendoci).  
(See Phonology 1, iii.)

ii. The 2nd sg. Imperative inserts i before the  
suffix, and this leads to the ellipse of final -e:  
clame (call), but clamilu (call him); viarzeinus  
(open to us); caimi<sup>40</sup> (hand to me).

iii. The 3rd pl. Imperative drops final t before  
the suffix: diseit (say), but diseinus (tell us).

---

40. See §20, Obs. vii.

Accusative to Infinitiveto Participle

cialale	(guardarla)	fermanlu	(fermandolo)
brusalu	(bruciarlo)	studianle	(studiandole)
ricevius	(ricevervi)	cialanti	(guardandoti)
		metinsi	(mettendosi)
		vedin'nus	(vedendoci)
faus	(farvi)	tigninjus	(tenendovi)
		portanju	(portandoli)

So also:

puartant	(portarne)	(-nt with participle is rare)	
dint	(dirne)		
vent	(averne)		
fant	(farne)		

pensaj (pensarci)

to Imperative

clamilu	(chiamolo)
disinlu	(diciamolo)
cialailis	(guardatele)
capissimi	(capiscimi)

puartint (portane)

E. g. Chei no olerin savent di pajaju.  
(Quelli non vollero saperne di pagarli.)

Se tu voressis vent une.  
(Se tu volessi averne una.)

Lassainus jentra  
(Lasciaci entrare)

Che no si rivoltin a sbranaus.  
(Che non si rivoltino a sbranarvi.)

23 Dative to Infinitiveto Participle

dîmi (dirmi)	disinmi
dîti	disinti
dîi (dîj)	disintij
dînus	disin'nus
dîus	disinjus
dîur	disinjur

lâi daûr (andarle dietro)	langi daûr (andandole dietro)
------------------------------	----------------------------------

to Imperativesing.plur.

disimi (dimmi)	diséimi
disij (digli, -le)	diséj
disinus (dicci)	diséinus
disiur (di loro)	diséiur

E. g. jo no sai ce dâi di mangiâ.  
(Non so cosa dargli da mangiare)

al clame i amis par dîur.  
(Chiama gli amici per dir loro)

Ital- ian	Preceding verb				
	lo	la	li	le	ne
me	m'al	m'e	m'ai	m'es	mi'nd m'an
te	t'al	t'e	t'ai	t'es	ti'nd t'an t'in
gli le	j'al	j'e	j'ai	j'es	j'an
ce	nus al	nus'e	nus ai	nus es	nus an
ve	us al	us'e	us ai	us es	us an
(loro)	ur al	ur'e	ur ai	ur es	ur an
se	si lu	si la	si ju	si lis	si'nd s'an s'in

## Suffixed

Ital- ian	-melo	-mela	-meli	-mele	-mene, etc.
me	-mal	-me	-mai	-mes	-mint
te	-tal	-te	-tai	-tes	-tint
gli le	-ial	-je	-ai	-es	-int
ce	-nusal	-nuse	-nusai	-nuses	-nusint
ve	-usal	-use	-usai	-uses	-usint
(loro)	-ural	-ure	-urai	-ures	-urint
se	-sal	-se	-sai	-ses	-sint

E. g. Pieri j'al notave  
Peter noted it for him (glielo)

Biel che ur al consegnavi  
While I handed it to them (lo...loro)

Si'n lasse un  
One of them is left (Se ne)

I uèi tan ben, e ance lui mi'nd ûl tant  
I am so fond of him, and he too is just  
as fond of me (me ne)

A' vevin di pajâmal  
They were to pay me for it (-melo)

Jò vuei mètimes  
I want to wear them (-mele)

## Suffixed to Infinitive

## Suffixed to Imperative

dîal	(dirglielo)	clamaimint	(chiamamene)
dîusal	(dircelo)	puartime	(portamela)
dîuse	(dirvela)	contial	(raccontaglielo)
dîural	(dirlo loro)	dîmal or disimal	(dimmelo)
dîint	(dirgliene)	diséial	(diteglielo)
dîurint	(dirne loro)	faséimal	(fatemelo)
dâmai	(darmeli)	domandâial	(domandateglielo)
dâialis	(dargliete)	tental	(tientelo)
		câmal	(§20 obs. vii)

Obs. i. Italianisms are found such as: mi lu,  
-milis etc.

ii. The s in -sint is usually doubled: dîssint  
(dirsene).

iii. Impersonal si ("one") (as in Spanish, but not in Italian) precedes the conjunctive Object-pronoun and has a singular verb always:

che robe là si la sune a une fantate (one sings it)  
si lu sintiva ta la sô vês (one heard it)  
ce seradis... si lis pajave 30 centesins (one paid for them)  
chei no son bêt che si ju tire-fûr (one produces them)

Equally often the Object-pronoun is suffixed to the verb:

si sintivile	(one heard her)
si sintilis a sbàti	(one hears them)
la reputazion si difindile	(one defends it, the reputation)
si pò viòdilu	(one can see it)

It is always so suffixed when the verb after si "one" is reflexive (when Italian uses ci si):

si ciàtasi a jessi	(one finds oneself)
si consolisi a sinti	(one consoles oneself)
s'inacuarzisi	(one perceives)
s'inacuarzeressisi	(one would perceive)
si presentavisi	(one presented oneself)

iv. Conjunctive pronouns are rarely suffixed to the past participle, apart from the 3rd person sing. (with infixed i):

puartadij	brought to him	(portatogli)
ditial	it having been said to him	(dettoglielo)
contadiural	it having been told to them	(raccontatolo loro)

## 25 Demonstrative Pronouns and Adjectives

<u>Singular</u>		<u>Plural</u>	
<u>masc.</u>	<u>fem.</u>	<u>masc.</u>	<u>fem.</u>
chest	cheste	chesc'	chestis
chel	chê	chei	ches
	this		these
	that		those

Obs. i. Chel etc. are often combined with altri etc., especially pronominally (§26):

chealtre that one (fem.)

chealtris (m.) those; fem. chesaltris.

ii. As a pronoun stes ("same") must be combined with chel:

the same girl chê fantate stesse or la stesse fantate  
the same chel istes

## 26 Indefinite and Negative Pronouns

<u>Pronominal</u>		<u>Adjectival</u>	
tal, tai	(such)	qualchi	(some)
qualchidun(e)	(someone)	nissun	(no-)
nissun	(no-one)	tant, tante	(so much)
nuje	(nothing)	tanc', tantis	(so many)
alc	(something) <sup>41</sup>		
alcaltri	(something else)	ogni	(every)
ogni(d)un	(everyone)	dut dute )	
dut	(all)	duc' dutis )	(all)
ducidoi, m.	(both)	duc' quanc')	
chel altri, che altre	(other)	altri, altre	(other)
chei altris, ches altris		altris, altris <sup>42</sup>	
une vore (molti) (v. § 11)			
	(many)		
poc (poco), pôs (pochi)	(few)		

Pronoun and adjective: tropis (tross), tropis (too) many  
putrops, putropis several

Scriz par venit cun putropis peraulis furlanis

Obs. Pronominal "each" is rendered by the adverb paromp ("per man"):

'e àn vut un 'denaro' paromp.

41. Also adverbially for "somewhat" (Ital. *alquanto*).

42. For the difference in pronunciation see Phonology 1 (iv).

Possessive Pronouns

<u>Singular</u>		<u>Plural</u>	
<u>Masc.</u>	<u>Fem.</u>	<u>Masc.</u>	<u>Fem.</u>
il miò (or gno)	la me	i miei	lis mes
il tò	la to	i tiei	lis tos
il sò	la so	i siei	lis sôs
il nestri	la nestre	i nestris	lis nestris
il vuestri	la vuestre	i vuestris	lis vuestris
il lor	la lor	i lor	lis lor

Obs. i. For the dropping of the article see Syntax (§38, 2).

ii. The same forms are used for the Possessive Adjectives.

iii. In the earlier language so may be found for lor; soi is an Italianism for siei.

Interrogative Pronouns

Cui?	(Who?)	Trop, trope?	(How much?)
Ce?	(What?)	Tros, tropis?	(How many?)
Qual, quai?	(What? Which?)	Cetant, cetante?	(How much?)
		Cetanc', cetantis	(How many?)

Tros kilos pesaràl? How many kilos will it weigh?

Trop mi daiso? How much do you give me?

Al à fat capî quâi che jerin i soi progjés.  
He made it clear what his plans were.

Obs. Cetant renders how before an adjective:

A' podaran viodî cetant pizzul ch'al è il mont.  
They will be able to see how small the world is.

Relative Pronouns

Che	(who, which)	(See Syntax, §50)
Cui che	(He who)	

Obs. i. An old form cu survives in a few fossilised phrases:

chest an cu ven (next year)  
a la miei cu sei (at best)

ii. The form qual with the Def. Art. is used less often than the Italian il quale.

Remaining forms of the VerbThe Perfect Tenses

<u>Perfect</u>		<u>Pluperfect</u>	
'o ai ciantât	I have sung	'o vevi ciantât	I had sung
tu as ciantât			etc.
al a ciantât			
'o vin ciantât		<u>Future Perfect</u>	
'o veis ciantât			
a jan ciantât		'o varai ciantât	I shall have sung
			etc.

Dopo vêju ben cialâz in muse, ur à respuindût.

After having looked them full in the face, he replied to them.

Lis feminis lis vîl lassadis a ciase.

We have left the women at home.

Obs. i. Friulan, in popular speech, uses a reinforced form of the Perfect form with the Perfect instead of the Present of Ve, thus having two past participles. The difference of meaning, if any, is that the vut suggests that an opportunity for performing the action of the verb was taken. E.g.

'O ai vût ciantât I have sung

un ch'al veve vût lavorât di muridôr  
one who had worked as a mason

- ii. The Past Participle usually agrees with a following plural or feminine noun:

qualchidun al à copâs i servidors  
someone has killed the servants

vevin mitudis jû lis bisacis  
they had put down the knapsacks

il sassine al è crepât e lassade la sostanze a la massarie.  
the murderer has died and left the property to the house-keeper.

- iii. Verbs of Rest and Motion take Jessi:

lor 'e son lâs      they have gone

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### The Passive Voice

Except in the Preterite and in compound tenses, Friulan prefers to form the Passive with Vignî rather than Jessi:

E.g. La some 'e jere stade mitude  
The load had been put

16 milions 'a jerin stâz mitûz  
16 million had been put

Bateit e us vignarà viart... Al sarà viart  
a cui c'al bàt.

Knock and it shall be open to you... It shall  
be open to him who knocks.

Obs. For the idiomatic use of the Past Participle after Olê see §46.

31

### The Reflexive Verb

Infinitive: cialâsi to look at oneself (each other)

Participle: cialansi looking at oneself

#### Present

jo mi ciali  
tu tu ti cialis  
lui si ciale  
nô si cialin  
vualtris si cialâs  
lor si cialin

#### Perfect

mi soi cialât  
tu ti sês cialât  
si è cialât  
si sin cialâz  
si seis cialâz  
si son cialâz

Imperative: cialiti cialinsi cialâisi

Obs. i. The Pleonastic is usually omitted before the Reflexive Pronoun, except in 2nd pers. sg.

Pauli si è distacât di lor      Paul left them

Si sin sentâz e 'o vin fevelât es feminis  
che si erin dadis dongje

We sat down and talked to the women  
who had assembled

But: tu ti butaràs partiere  
you will throw yourself down

ii. Just as the Pleon. Pron. is sometimes omitted (esp. in poetry), so it may be found even before the Reflexive:

'a si son fâz batiâ      they had themselves baptized  
dulà ch'o sin fermâz      where we stayed

iii. a may be written ss in the Infinitive and 2nd pers. plur. Imperative (Phon. 1.iv):

Cui podarâl mai salvassi?  
Who will ever be able to save himself?

Par l'amor di Dio, spiegâissi  
For God's sake, explain yourself

iv. The Perfect is sometimes formed with vê (cf. Spanish):

Jê si à mitût a vaî      she began to cry

The Interrogative Form

The Pleonastic Pronoun is suffixed to the verb to form the Interrogative:

Present	Imperfect	Preterite
ciantio?	ciantavio?	-
ciantistu?	ciantavistu?	ciantaristu?
cialial?	ciantavial?	-
ciantino?	ciantavino?	ciantàrino?
ciantaiso?	ciantaviso?	ciantariso?
ciàntino?	ciantavino?	ciantàrino?
Future	Conditional	
ciantarajo?	ciantaressio?	
ciantarastu?	ciantaressistu?	
ciantarajal?	ciantaressial?	
ciantarino?	ciantaressino?	
ciantareiso?	ciantaressiso?	
ciantaràno?	ciantaressino?	

Obs. i. In the 1st and 3rd persons sing. an i is inserted before the suffix, whereby the preceding letter is affected as follows:

- The ending -e is dropped: cialial? (is he looking?); savevial? (did he know?)
- A long vowel is shortened: al dîs but dîsial?
- Sonants and stem-consonants return: 'o viot but viodio? (do I see?); al duâr but duarmial?; 'o pues but puedio?
- S following a short vowel remains surd and is therefore doubled: al pas but passial?
- The ending -n becomes -gn: 'o ven (I come) but vegnio?

ii. Final a may or may not be followed by i: sal or sajal (does he know?); âl or âjal (has he?); vignaral or vignarajal (will he come?). So final i of 1st sing. pres. may be dropped or changed to j: sao or sajo (do I know?); ao or ajo (have I?).

iii. 3rd sing. fem. suffix is e: ciantie (is she singing?); ciantaressie (would she sing?); dae or daje (is she giving?).

iv. There is no interrogative form for 1st and 3rd person sing. Pret. of 1st Conjug., and no interrogative Preterite at all in other Conjug., except jessi and vigni, which lack only 1st person: forial (was he?); vignirial (did he come?).

v. The Present Interrogative of Jessi is: Sojo? sestu? èsal? (Udine: îsal?) sino? sêso? sono?

## Examples:

Cemûst stastu?	How are you?
Cemûst stail?	How are you, sir?
Cemûst stae?	How are you, madam?
No erie ore?	Was it not time?
Indulâ vastu?	Where are you going?
Vadial ben?	Is it all right?
Ce îsal?	What's the matter?
Sêso vignûz?	Have you come?
Cui mai puedial mangiâle?	Who on earth can eat it?
Ce diaul jerial lenti?	Who the devil was there?

33

The Subjunctive of Wish

Added to the Imperfect Subjunctive Active, or to the Present Subjunctive of the verb Jessi, the Pleonastic Pronoun creates an Optative:

Imperfect

ciantassio!  
ciantassistu!  
ciantassial!  
ciantassino!  
ciantassiso!  
ciantassino!

Present

seijo  
sestu  
seijal (seal)  
seino  
seiso  
seino

So savessio, partissio, ciolessio, fossio,  
vessio, puessio etc.

E.g.

Seal benedet il vin di Rosazzis!  
Blest be the wine of Rosazzis!

34

The Negative Form

When the verb is negative, the Pleonastic Pronoun is dropped except in the 2nd Person Sing., when it follows the negative, and in the 3rd Person Masc. Sing., when it is joined to it:

(jo) no sâi  
(tu) no tu sâs  
(lui) nol sa

In the Interrogative Form the  
Pleonastic Pronoun remains:

(je) no sa  
(no) no savin  
(vualtris) no saveis  
(lor) no san

no puedio?  
no mi crodistu?  
no duarmial?  
no podessino!

E.g.

no' nd' ai (I haven't any)  
no us cognòs! (I do not know you!)  
no t'in ciatis un altre (You won't find another)  
tu no tu mi às judât (You did not help me)  
e tu, se no tu partissis vie di cà.  
orestu neâmi che no tu sês stât a ciatâle?  
volê ben nol è peciat. (Loving is not a sin)

Obs. Negative Commands are expressed by a periphrasis with the Imperative of Sta (with or without a following a):

no stâ jessi (do not be) no stâ vê pore (do not be afraid)

no stâ spietami (do not wait for me)

no stin disgustâlu (let us not disgust him)

no stait a domandâmal (don't ask me it)

35

There is, there are

Friulan omits the conjunctive adverb for "there":

al è (there is)

nol è (there is not)

a 'nd'è (there is some)

no 'nd'è (there is not any)

Ind' èrial? (Was there any?)

no 'nd' ere stade (there had not been any)

A plural subject may either be added with the preposition di (a'nd'è ogni moment di gnûs); or put first for emphasis, leaving the verb singular:

Laris and'è avonde su la tiare.

There are enough thieves on the earth.

Interjections

Ariviòdisi	Arrivederci
Bondì	Good-day
Bon pro	Your health
Buine gnot	Good night
Buine sere	Good evening
Cje	Fancy
Cungìò	Adieu, Farewell
Diambar	The devil
Diluvueli	Would it were
Divuardi	Heaven forbid
Di'perdoni	The late....
Magaricussinò	More's the pity
Malafenò	In truth
Malafessi	On my honour
Mandi	Hallo; Good-bye
Ogniben	Your health
Osti	Good heavens
Po folc	But of course
Tute	Don't touch
'urcje	Come, come

Oaths:

(che il) folc ti trai.\*

madocje

orcoboe

ostizie

ostrighe

sacrabolt

Obs. i. Cenonè is used in the sense of ecco (here is, suddenly): see Poem No. 14, p. 190.

ii. Mandi, possibly from m'arcomandi (Ital. mi raccomando) (Ce fas-tu?, Dec. 1944) is, like Ital. Ciao! and Spanish ¡Adios! both a greeting and a farewell. (See Poems Nos. 21 and 43.)

"Bondì, Berto, ce fàtu di biel?" j dîs Pieri.  
"Oh mandi Pieri... Dulà vâtu?" j rispuint chel altri.

e lu salude: "Mandi, alore cemût vae?"

iii. requeie, interjected after a noun, is equivalent to "the late":

la veve lassade to pari, requeie,...

---

\* Lit. "May lightning strike you!" and used also as a greeting! (Cf. German "Hals- und Beinbruch!".)

Numerals1. Cardinal

un, une	vincjeun, -une	cent e nonantenuf
doi, dos	vincjedoi, -dos	duśinte
tre	vincjetre	tresinte
cuatri	vincjequatri	quatricent
cinc	vincjecinc	cincent
sis	etc.	sis-cent
siet	trente	sietcent
vot	quarante (corante)	votcent
nuv	cinquante	nufcent
dis	sessante	mil
undis	setante	mil e un
dodis	otante	mil e doi (dos)
tredis	nonante	etc.
cutuardis	cent	doi (dos) mil
quindis	cent e un	tre mil
sedis	cent e doi (dos)	vinc' mil
diseseit	cent e dis	cent mil
disevot	cent e vinc'	un milion
disenuf	cent e trente	un miliart
vinc'	cent e trenteun	doi miliarz

2. Ordinals

Only the first eight are authentically Friulan:

prin, prime; secont, seconde;  
tiarz, tiarze; quart, quarte;  
quint, quinte; sest, seste;  
setim, setime; otaf, otave.

Obs. i. gjesime (diesime) (la decima, tithe)  
Setuagjesime (Settuagesima)

ii. The others will, however, be met:  
e.g. gjesimenone 19th.

Months

Zenâr	Lui
Fevrâr	Avost
Mârz	Setembar
Avrîl	Otubar
Maj	Novembar
Iugn	Dicembar

Days of the week

domènie  
lunis  
martars\*  
miarcui (miarcus)  
jòibe  
vinars\*  
sàbide

Obs. miarcus stât last Wednesday  
(v. § 19, Obs. iv).

\* An example of derivation from the genitive singular  
(Martis and Veneris dies).

## SYNTAX

38

1. The Simple Sentencea. The Definite Article

Usage differs from Italian in a few respects:

## 1. It is omitted in a few stock phrases:

anin a vore (andiamo al lavoro; let us go to work)

al è lâ a braide (è andato al' campo; he's gone to the field)

al cricave di (spuntava il giorno; day was dawning)

al va a mont soreli (tramonta il sole; the sun is setting)

sul lâ a mont soreli (sul tramontar del sole; at sunset)<sup>43</sup>

al sune gjespui (suonano i Vesper; Vespers are sounding)

## 2. It is omitted in the plural of Possessive Adjectives with near relations:

Sôs surs Giulie e Mignete la secondavin, siei fradis la ubidivin.

## 3. On the contrary it may be retained in the vocative of the Possessive Adjective Singular:

Sint po', la me frute.

## 4. It is omitted before the Cognomina of men:

Toni Parut, but Tunine la Parute.

43. For this use of a noun as subject to an Infinitive cf. Spanish.

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b. The Indefinite Article1. Un, invariable, is used before a numeral and a noun to mean "about" ("some"):

Jacun al ere un sis ains che nol leve...

It was some six years since J. had gone...

un siet feminis                      about seven women

2. une vore "many" takes a plural verb:

une vore 'e son clamâz, ma pôs i pressielz  
many are called, but few chosen

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c. The Pleonastic Pronoun

In the 3rd person this is used with a Subject-noun whether the verb precedes or follows:

Il Signor al nus judarà  
The Lord will help us

Se al torni Atilè  
If Attila returns

Al jere cun lîr ance Toni  
Tony was with them too

E' no balin plui lis striis  
The witches no longer dance

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d. The Conjunctive Pronoun

1. More often than in Italian (cf. Spanish) the Conjunctive Pronoun is repeated after or introduces the noun-object:

A mi mi à parut      It seemed to me

Ce ch'al Signor i plas      What pleases the Lord

Il puint che ai ciaradôrs di Ciargne ur faseve vignî  
i sudors frez nome a sintîlu a nominâ...

The spot which made the Carnic carters break into  
a cold sweat merely at the sound of its name...

2. The ethic dative ti is frequent in narrative:

Nol veve ancimò dite l'ultime peraule che ti entre  
une sflamiade...

He had not yet said the last word, when (lo and  
behold) a flame enters...

Ogni dí ti coreve a ciatâ il plevan  
Every day there he is running to find the vicar

In chel 'e rive la massàrie, 'i slungie biel passant  
un comedon tes cuestis, e te lu distire lunc e distes  
sul concolat

At that moment the servant arrives, gives him an  
elbow in the ribs in passing, and there he is flat on  
his back on the paving-stones.

42

e. The Infinitive

1. Is used after verbs of perception with a:

La vîn cialade a jevâsi	We watched her getting up
sintinmi a ciacarâ	hearing me talk
si viôt int a cirî	people are seen seeking

Obs. i. So even in the passive:

'O soi stufe di sintîmi a maltratâ  
I am tired of hearing myself slandered

- ii. So ciatâsi a jessi meaning little more than  
"be":

si vîn ciatât a jessi	We found ourselves
si ciatave a sèi un giudiz	There was a judge

43

2. Is used with tal instead of a Gerundial Participle:<sup>44</sup>

Candide 'e ciantave in cusine tal messedâ i ris te padiele.  
Candida was singing in the kitchen while stirring the rice  
in the pan.

Tal lâ vie, un di chei doi viandanz al disé...  
In going away, one of those two travellers said...

Tal strenzi al cur il so divin Bambin, lu preà...  
In clasping her divine child to her heart, she begged  
him...

...ur disé, tal giavâ fur la pinze.  
...he said to them, taking out the cake.

Tal metilu vie, 'e bruntulavin.  
While putting it away, they were grumbling.

44. Not that the Participle is not often found in the same sense: Al va pes ostariis, ciantant strofetis. (He goes round the taverns, singing songs). Al restà di clap viodint che erin sparîs i soi bragons. (He was dumbfounded on seeing that his trousers had disappeared).

44

3. When the Infinitive depends on the Preposition a after another infinitive of a verb of rest or motion, the conjunctive pronoun is attached to the first infinitive:

Al continuave a lâlis a ciatâ  
He continued to call on them

Vignîmes a tacâ  
To come and attach them to me

'O vevi propri timp di stâlis a contâ  
I just had time to recount them

Si discôr di tornâju a mandâ  
One speaks of sending them again

45

4. Is used after Vê di (da) in the sense of "must", "have to":

Vîn di jessi boins  
We must be good

Tu as di savê  
You must know

La valise che à di lâ vie pe Germanie  
The suitcase which has to go off to Germany

46

### The Past Participle

- (i) Is used with the 3rd person sing. and pl. of all tenses of Olê to express need, necessity:

vuelin metûz in muel  
they need to be put to soak

Obs. i. The use is mostly impersonal:

Al ûl savût  
One must know

Al ores cirût  
One should seek

- ii. So too with mertâ (to deserve):

L'unic timp ch'al merte vivût  
The only time worth living

Cualchi volte a' mertin amâz, ma tantis voltis  
a' mertin dismenteâz.  
Sometimes they deserve to be loved, but....

- (ii) Is frequently made to agree with a following object-noun in gender and number:

'e à presentade e votade la leç  
has presented and voted the law

2. The Compound Sentence

47

a. Indirect Question

Pronouns and Adverbs are often followed by an otiose che:

Cumò us conti cemût che jè lade.  
Now I will tell you how it went off.

Sastu cui che jè? Do you know who he is?

Ciale cetante int che tu as fate fermâ.  
Look how many people you have caused to stop.

48

b. Indirect Command

Negative no precedes pleonastic tu when subject-tu is dropped:

Al à dit Checo che no tu vadis plui dongie di Liliane

49

c. Adverb Clauses

Final: Gigio po i veve fin metut tes orelis une rose di  
ciarte, par c'al pares plui bon ancemò.  
("so that it might appear")

Obs. The negative adverb comes between Par and che:

Pieri j'al notave sul libri par no ch' al si dismenteas.  
Peter used to note it down so that he might not forget.

Consecutive:

Il buere sofle in mût che par quasi che gnaulin i giaz.  
The storm blows in such a way that cats seem to be howling.

Causal:

Al voleve fermâsi anciemò, parcè che za 'e lusive la lune.  
He wanted to stop even yet, because the moon was already  
shining.

E par vie che ance lui al veve un ciamp.  
And because he too had a field.

'E jè la tasse dal celibato parcèche no tu sês sposât.  
It is the bachelor-tax because you are unmarried.

Temporal:

Quan che la à ciatade, se la met su lis spalîs.  
When he has found it, he puts it on his shoulders.

Une domenie di sere, biel ch'e tornave di funzion,...  
One Sunday evening, while she was returning from  
church,...

Fintremai che no sune une campane, lis animis dai muars  
'e zirin.  
Until a bell sounds, the souls of the dead wander.

Conditional:

Se no tu lu sâs, t'insegni jo.  
If you do not know it, I will teach you.

Ce saressial stât di me, se no ves podût sbrocâmi?  
What would have become of me, if I had not been able to  
let myself go?

Se fos pronte la ciase, chestis miseriis no si  
viodaressin.  
If the house were ready, these miseries would not be  
seen.

Concessive:

Mi à plasût la to poesie, seben che l'argomento al sedi  
grintos.  
I liked your poem, though the subject is bad-tempered.

Obs. The Indicative may be found when the reference is  
to a fact (cf. Spanish):

'e vignivin contentis seben che savevin di ciatâ  
They came contentedly though they knew they would find

Comparative:

Cetanc' di lôr, e cetantis voltis, viazant bessoi,  
no si erino avvicinâz cul cur in man al pas  
terribil, tanche se vessin vût di lâ a la muart  
("as if they had had to go to their deaths")

d. Relative Clauses

## 1. The Pleonastic Pronoun follows the Relative Subject:

San Pieri, che al jere daûr, .. St. Peter, who was behind, ..  
 chel ch'al dit il profete            what the prophet says  
 Barbe, tu che tu sês tant bon    Uncle, you who are so kind

So negative: il predi, che nol veve rivât adore, ...  
                  the priest, who had not arrived in time, ...

2. Instead of the dative, che may be used followed by the dative conjunctive pronoun:

Chel che i è stât condonât di plui  
 He to whom most has been forgiven

Lis quatri veciutis che ur è tociât il prezîôs indument  
 The four old women to whom the precious garment fell

Obs. After a Preposition the forms of qual are used:

Ju quindis Misteris di chest Rosari, in tai quai  
 si conten la vite di nestri Signor    ("in which")

(This form with in is seen less often because it may be replaced by dulà che ("where") (cf. French).

3. "What" (that which) is ce che:

Rose, tu no tu sâs ce che 'o provi par te.  
 Rose, you do not know what I feel for you.

4. Ce (what) is used after vê and the Infin. (Ital. da):

No vîn nuje ce dai    We have nothing to give him  
 No à nuje ce piàrdi    He has nothing to lose

BIOGRAPHICAL NOTES ON THE POETS\*

(The numbers refer to the poems)

LUIGI AMALTEO (fl. 1594), a notary at San Daniele, has his name kept alive by a single sonnet.

Satire cuintri Filipo II

6

FRANCESCA BARNABA (1877-1960) discovered, or revealed, her poetic gift late in life. Her one slim volume, Flors di tale (1954), is however completely modern in its verse-forms and only the disconsolate nostalgia of its themes indicates the survivor from an earlier age.

Crepecûr

39

ANTONIO BAUZÒN (1879-1952), cartoonist by profession, carried his gift of humorous description over into his poetry.

LUIGI BERTOSSIO (b. 1908), artisan, realized his poetic potential when he abandoned traditional forms and gave free rein to his predominantly wistful thoughts.

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\* It has unfortunately not been possible to illustrate the work of every author.

GIROLAMO BIANCONE (ca. 1515-ca. 1580), a lawyer, was called by a contemporary the best Friulan poet of the sixteenth century, so that one would have expected more to be known about him, and more of his work to have survived than two sonnets and twenty-four stanzas of ottava rima, the first a description of a mild winter, the second a powerful expression of the mood induced by the Counter-Reform.

Povar Blancoon, ad i chest pas vignuut 2

PIERO BONINI (1844-1905), a lawyer turned man of letters (he occupied the Chair of Italian Literature in the Royal Institute of Technology in Udine), garibaldine volunteer in the Trentino and Latium, friend and translator of Carducci, "was determined to elevate Friulan to the rank of language" (D'Aronco). To the critics who consequently accused his works of being "too studied" and "too Italian" he might have replied that he was only following in the footsteps of Ermete di Colloredo.

CESARE BORTOTTO (b. 1923), graduate in literature and on the railway-staff of Udine, switched from

Pasolini's school to a more domesticated type of poetry.

ALAN BRUSINI (b. 1923), artisan, showed in his first published volume (Mans vueidis, 1957), that he is one of nature's poets.

Mans vueidis

51

VITTORIO CADELL (1884-1917), artist, volunteered for the air-force and was shot down on the Salonica front in April 1917. In his poetry love for woman alternates with or is fused with love for the countryside, both themes being treated with robust realism.

BERNARDINO CANCIANINO (1690-1770), priest turned soldier, wrote his poems after retirement to the peace of the countryside.

NOVELLA AURORA CANTARUTTI (b.1920), a teacher of Ital. Lit., is accorded a high place among those who have adapted Friulan verse to modern taste. At a ceremony to launch her Poesiis in 1952 the Italian poet, Eugenio Montale, was present. Simple and free of ornament to the point of dryness, her language is perfectly in tune with her chosen theme of communion with a pitiless Nature.

Planchin

46

AURELIO CANTONI (b.1923), a clerk and in 1953

Editor of Patrie dal Friûl, finds inspiration, but little comfort, in scenes of the countryside and of city-life. In his prose-works this attitude takes the form of an uncompromising realism (v. p. 338/9).

Ploe

48

GASPARE CARABELLO (fl.1620), notary, was one of the young brigade of poets grouped round Paolo Fistulario.

Laudant iu poettis furlans

7

ERCOLE CARLETTI (1877-1946), accountant and teacher of French, studied Friulan literature

alongside others, and then, like Bonini, eschewed everything that smacked of "dialect" as opposed to literary language. His basic theme is the pain of knowing what might have been, for which D'Aronco compares him to Gozzano and Carducci in certain moods. His diction at its best achieves a perfect harmony of feeling and language. With Corgnali (q.v.) he revised Pironi's Vocabolario friulano and for 25 years was active in the Società filologica friulana.

CELSE CESCUTTI (Argeo) (1877-1966), land-surveyor, used poetry (and music, to which he set some of his verses) for the expression of his feeling for the mystery of things. Pasolini rated him one of Friuli's greatest poets. His best poem ensures that Friulan shall not be without a specimen of "sepulchral" verse.

Gnot vagant

30

BINDO CHIURLO (1886-1943), professor of Ital. Lit.

in various Institutes in Italy and Czechoslovakia, reserved for Friulan the first place in his affections. Co-founder of the S.F.F. and Editor of its Revista

from 1920 to 1922, he was the first to produce a comprehensive anthology of Friulan literature (1927), which he had himself enriched with his own Versi friulani in 1921. D'Aronco, his successor as critic and anthologist, saw in him "the man who made literary Friuli aware of itself".

'O ciantarài	32
Al Taiament	33
Vilotis	34

GIORGIO COMINI (1722-1812), most of whose poems have been lost, is memorable for a Contrasto, in which Mary Magdalene describes the entry of a novice into a nunnery.

La monacaziòn	14
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PIERI CORVAT (Pietro Michelini) (1863-1933), schoolmaster and later clerk, is particularly associated with a long poem (reduced by himself from 400 to 80 sonnets), El Cuarantevot, dealing with events of the year 1848; but only a few of its episodes achieve the same standard of freshness and inspiration as his occasional pieces.

Brindisi	18
Robis bielis, robis brutis	19

ENOS COSTANTINI (b. 1950) has just published as his first book, Sgrisui ("Shudders"), the poems that won him the prize awarded by the S.F.F. for the best Friulan verse of 1973. The jury noted that his sub-Carnic speech suited the "social inspiration" of a work clearly influenced by foreign models (such as Bob Dylan) but original in tone.

Gnot di Nadâl	54
Monumento ai Caduti	55

ENRICA CRAGNOLINI (1904-1973) surveys Nature with the calm gaze of the philosopher which she is by education; and it is presumably this which is responsible for that "certain nordic hardness" which D'Aronco sees in most of her work.

Lune gnove di iugn	42
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ANTONIO DELUISA (b. 1906), schoolmaster, writes in simple style and sincere affection of the persons and things that make up his world.

Mandi!	43
--------	----

GIOVANNI BATTISTA DONATO (1536-ca.1605), illegitimate son of a Venetian patrician, combined a succession of humble trades with a considerable literary output, on the value of which Chiurlo and D'Aronco differ. Chiurlo diagnoses poverty of imagination, while D'Aronco finds him the least bad of sixteenth century Friulan poets and selects

five poems as "of undoubted value".

COUNT ERMES DI COLLOREDO (1622-1692), page at the Court of Tuscany, officer on active service in the Thirty Years' War, captain in the Venetian army in Dalmatia, courtier of Leopold I at Vienna, finally settled down to spend the last 30 years of his life in his villa at Gorizso (near Codròipo). Here no doubt most of his poetry was written. Posthumously published, it showed at once that "Friulan poetry had come of age" (D'Aronco). Though his style "smacks of turned soil and of hay" (Chiurlo), he showed that Friulan could be more than a rustic dialect. His love-sonnets are probably his best work, being noticeably free from contemporary secentismo, though he must have known of it from his contact with his older cousin and fellow-poet in Italian, Ciro di Pers (v. Fontanini). Some prefer him to Friuli's other giant, the more spontaneous Zorutti.

L'Orloi 8

Il presentin 9

Ce ch'al val 10

Invît a Guriz 11

Deliri d'Amor 12

CARLO FAVETTI (1819-1892), law-student and journalist, had already been banished from his home for his "liberal" ideas, before he was imprisoned for High Treason by the Austro-Hungarian authorities who then ruled his native Gorizia. After his release in 1867 he avoided a second arrest by voluntary exile in Venice. Through him Friulan added an exile's voice to her repertory, though economic forces saw to it that it was not the last.

Ai miei amis 17

ADELGISO FIOR (b.1916), clerk, used the dialect of Verzegnis to infuse a "certain mountain freshness" (D'Aronco) into his work.

Inscindalasci 44

Al è muart un pianista 45

PAOLO FISTULARIO (Turus) (1587-1631), lawyer, gathered round him a band of 12 young Udinesi (among them 2 lawyers, 2 notaries, 2 priests, and a painter), who would meet from time to time and recite their poems, - a pleasing reminiscence of

Catullus and his friends (p. 40), whose themes were also the same - amorous, satirical, realist. It is to Fistulario himself that we owe a collection of the verses of eight of them, including himself, all concealed under pseudonyms. He also translated from Petrarch and Ariosto (p. 43).

GIUSTO FONTANINI (1666-1736), abbot, later archbishop, and man of letters eminent in Etruscology, history (the Longobards), and literature (Eloquenza italiana), owes his place in any Friulan anthology to a sonnet on the death of Count Ermes addressed to Ciro di Pers (nephew of Ermes' friend), who replied with a sonnet using identical rhymes.

In muart dal Co. Ermes 13

ENRICO FRUCH (1873-1932), schoolmaster, was strangely little appreciated in his own day. His volume, Antigàis (1926), received only one mention, and Chiurlo, though generous with quotations, vouchsafed the briefest of introductory notes and for once abstained from critical comment. Time, however, brought an act of reparation: his poem in celebration of the 9th centenary of the Basilica of Aquileia (1931)

did not receive the prize (a badly needed sum of money), but was later chosen as the one to be engraved in marble at the entrance to the Viale dei Patriarchi nearby. Antigàis has been often reprinted (last in 1949), and several of its poems set to music.

Ti ài viodude	20
Mandi, glesiute	21
Il ciant del forment	22
Aquilee, II	23
Il ciant di Aquilee	24
In biciclete	25
Al gno figar	26
Par un mac di ciclamins	27

GIOVANNI BATTISTA GALLERIO (1812-1881), priest and for 40 years vicar of Vendoglio (near Colloredo, where lived a friend of his and descendant of Count Ermes), used his poetic vein for the moral edification

of his readers, but he is none the less a significant poet in the use he made of traditional themes. His elaboration of anonymous "popular" poetry is taken as an illustration of the "ascending process", whereby successive changes in traditional versions constitute deliberate improvements made on artistic grounds. Themes (humble things), diction (simple words), metre (the ottonario of the vilote) put his verses on the lips of ordinary men, and made them eminently suitable for setting to music.

ANTONIO GASPERINI (1880-1944), gardener, found his chief inspiration in flowers, but could handle other occasional themes with skill.

FRANCO DE GIRONCOLI (b. 1892), surgeon, confirmed the beginning of a new epoch in Friulan poetry by two privately printed collections (1944 and 1945), in which a complete break was made with the hendecasyllabic and rhyming tradition. He expresses his feelings, mostly bitter, with an immediacy that may owe something of its effect to the freshness of a more archaic form of the language, and certainly owes

much to their untranslatable musicality.

# Elegie

40

GIOVANNI LORENZONI (1884-1950), accountant turned teacher and school-inspector, was another who strove to animate the cultural life of Gorizia before the first World War. His poetry is particularly noticeable for attention to form and experiment with new metres, in which the influence of Carducci is evident.

# Ciampanis

35

SOMEDA DE MARCO (1891-1970), notary, known also for his writings in prose and in Italian, achieved distinction as a poet only when he abandoned traditional forms. He too (cf. De Gironcoli) may owe something to his dialect. His chief inspiration came from the peace and beauty of the countryside in which he lived.

FLORINDO MARIUZZA (1766-1841), peasant and shoemaker, was a latter-day giullare, writing poems to be sung in the market-place to the accompaniment of a guitar or a mandoline played by his brother. The

two were much in demand at every kind of rural festivity (sagra). His favourite theme was an invitation to enjoy the pleasures of love.

PIETRO MICHELINI: see PIERI CORVAT

NICOLÒ MORLUPINO (1528-1570), man of letters, is the second name to break the anonymity under which the earliest Friulan poems have reached us, and is, oddly enough, a direct contrast with the first, his older contemporary, Biancone. The "warm, vigorous sensuality" (D'Aronco) with which Morlupino celebrates wine and women befits the friend and imitator of Berni; while the imitation leaves intact the essential friulanità of the man more used to country than to town. It is interesting to see a man steeped in the culture of the early Renaissance recognizing the claims of Friulan.

SPARTACO MURATTI (1875-1937), lawyer, was led by a private bereavement to switch from Italian to Friulan poetry, perhaps because in his happier days he had lived like a country-squire and shared in all

the activities of rural life at Tricesimo.

La massàrie di Pre Checo

31

OTMAR MUZZOLINI (b. 1908), accountant, traditionalist in form but modern in expression, can sound a humorous or pathetic note with equal skill.

DOMENICO NALDINI (b. 1929), publisher's assistant, is a poet of the school of his cousin Pasolini, i. e. the sound has sometimes priority over the sense, dark passions are hinted at, and the general attitude is that of Montale and the Symbolists. His own are the note of joie de vivre and the vivid portrayal of the seasons.

Primavera

50

EMILIO NARDINI (1862-1938), lawyer and journalist, was in his sixties when he began to compose in Friulan, but was at once acclaimed as of the first rank. Introducing a collection of his poetry in 1934, the President of the S. F. F., P. S. Leicht, remarked on Nardini's achievement in combining delicate imagery with robust expression. His personal note is that of a longing to escape to another land far, far away.

Lis stelis

28

Lenghe e dialet

29

MARIA FORTE NICOLOSO (b. 1899), school-mistress, was one of the first members of the association of Friulan writers calling itself "La Risultive" (p. 50). Nothing in Nature or the life around her was too small to touch a chord in her heart; but the prevailing note is that of melancholy resignation, as D'Aronco saw when he called her "therefore the special interpreter of Friuli". Her prose reveals an amazing mastery of the language.

Novembar

41

FRANCESCA NIMIS-LOI (1876-1959) was well-read in Friulan literature before she began to compose. Attached as she was to every part of Nature around her, she shares the melancholy of her fellow-poetesses. Some of her verses have been set to music, and Ploe di rosis has been likened by D'Aronco to a Japanese tanka.

A un olm

36

La nòne

37

GABRIELE PACIANI (1700-1793), lawyer, was the poet laureate of Cividale, writing "official" poems for public occasions. His real excellence, however, consists in the rendering of melancholy consoled by oblivion.

PIER DI SANDANÊL: see PIETRO PASCOLI

PIETRO PASCOLI (Pier di Sandanêl) (1887-1955), surveyor, wrote an emigrant's nostalgic verses of appealing simplicity.

Avernarie da matine

38

PIER PAOLO PASOLINI (b. 1922), thanks to a Friulan mother, used to spend his holidays in Casarsa, and Poesie a Casarsa was the title of his first book of poems. Encouraged by the success of this venture, he settled in Casarsa and devoted himself to founding a new poetic school (Introduction p. 49). The Societat Poetica Anti-zoruttiana (1944) aimed at creating a new, vigorous Romance literature by subjecting what was considered Friuli's own effete vernacular tradition to the influence of modern French and Italian literature,

themselves needing to be refreshed by the example of work in a new language. Such was his desire for a new start that even the Friulan koiné was suspect, and he and his school wrote in their own Casarsese. In 1949 he moved to Rome, and his Academiuta di lenga furlana yielded to the association calling itself La Risultive (p. 50). Avantgarde in one sense, Pasolini was nevertheless fundamentally Friulan in his attachment to the soil and in his religious sense. G. Faggin finds in his poetry a note of "aristocratico decadentismo" and thinks that his influence delayed the appearance of social protest in Friulan verse (p. 58). Most characteristic of him is a strongly visual imagination - sign perhaps of the future film-producer.

'A planzin li' vis... 53

NADIA PAULUZZO (b. 1931), graduate in Ital. Lit. and writer, sings of Nature with "an almost morbid" affection (D'Aronco). Her musical verse admirably succeeds in expressing the mystery of man's ultimate destiny.

'ne picciule tombe 52

MARIA MOLINARI PIETRA (1853-1939), an authoress in Italian, followed the example of Caterina Percoto

(p. 301) in writing in dialect also; but from her we have poetry instead of prose. Her six sonnets perhaps explain why Nardini and Chiurlo were her friends.

TOMASO SABBATINI (fl. 1583), nobleman and Italian poet, wins a place in Friulan literature for 32 distichs in praise of certain noble ladies. Friulan, therefore, was never a despised patois.

In laude de zentildonis furlanis 4

GIROLAMO SINI (1529-1602), priest, orator, historian, poet in Italian and Latin, and friend of cardinals, owes his place here to a sonnet in praise of Friulan.

In laude de lenghe furlane 3

RENZA SNAIDERO (b. 1920), teacher, is a poetess of disillusion.

L'ore dolze 47

TONUTI SPAGNOL (b. 1930), clerk, belongs, like Naldini, to the school of Pasolini, sometimes referred to as "the poets of Casarsa" (pp. 49-50), where several of them happened to live.

EUSEBIO STELLA (1602-ca. 1665), lawyer, wrote

poetry in Italian, Spanish, Latin, and Venetian, besides Friulan. He has been rated artistically the equal of Ermes di Colloredo; but it will be easier to judge of this when his exclusively erotic poems are published in their entirety.

Ursula, vita mee

5

GIUSEPPE STRASSOLDO (ca. 1520-ca. 1597), priest, wrote of the joys and sorrows of love, the sorrow being particularly caused him by the obstinacy of a certain Countess. Morally, therefore, earlier than the Counter-Reform launched by the Council of Trent (v. Biancone), he oscillates between the petrarchismo of his predecessors and the secentismo of his successors (p. 42).

DINO VIRGILI (b. 1925), schoolmaster, is inspired by his beloved Friuli to write, not only poetry, but Friuli's first full-length novel (p. 58). His poetry sings of the twin beauty of Nature and Woman in a language carefully purged of anything not genuinely Friulan.

La vegle

49

PIETRO ZORUTTI (1792-1867), clerk and member of

a noble family fallen on evil days, shares with Ermes di Colloredo the fame of being Friuli's greatest poet. Chiurlo indeed puts him among Italy's greatest dialectal poets, second only to the Milanese Porta. Poverty forced him to the publication of an annual Calendar, the Strolc furlan (cf. Feruglio, p. 59); but at least this guaranteed an uninterrupted output of poetry lasting 46 years, and set the fashion as a method of publication. Typically Friulan in his alternation of gaiety and melancholy, he was occasionally guilty of excess in both; and then we have prolix jocosity and querulous sentimentality. His supreme excellence lies in the ability to fuse his own state of mind with the scene before him; and hardly less striking is the way in which he seizes on the comic elements in a situation and creates a little world of life-like characters. Friend of men of letters such as Dall' Ongaro and Nicolò Tommaseo, he counted Carducci among his admirers: "Quant' è bella!" the great man would say on hearing La Plovisine recited to him.

La plovisine

15

Il lôf di Lunciamp

16

## ANONYMOUS

(ca. 1400)

1. Biello dumlo di valor\*Infant

Biello dumlo di valor,  
Jo cgiantaraj al vuestri honor.

Con cgio<sup>1</sup> soj in grant pinsi,  
Jo vul diray si vo voles,  
Chu zamay non pues durmi  
Mangia no bevi pluj d'un mes.  
Vo lu vedes ben apales  
Cgio muriraj par vuestri amor.

Dumlo

Si par me tu muriras  
Tu zamay non fos pluj gram,<sup>2</sup>  
alegro may no mi vedras;  
may el sarà pur lu to dan.  
Vagint vio<sup>3</sup> chul malan  
E si cgin zir<sup>4</sup> uno altri flor.

\* A Contrasto ("argument", usually between a lover and his chosen; v. Introduction p. 32, n. 4). An early Italian example is that of Ciacca dell'Anguillaia (fl. 1250). Earlier still is the mixed Provençal-Genovese one of Raimbautz de Vaqueiras (Dionisotti-Grayson, Early Italian Texts, No. xv). Ours was found on the back of a parchment used to cover a book written by one Simone di Vittore in 1416.

Our text is Corgnali's (Ce fas-tu? 1934, pp. 214-225), not all of whose readings were adopted by D'Aronco in his Antologia (pp. 19-21); but accents and punctuation have been added and occasionally the word-division altered.

1. ch'io.

2. for gran (equated by Chiurlo with affatto; but v. Corgnali, loc. cit.).

3. Vattene via.

4. Cèrcatene.

## ANONYMOUS

(ca. 1400)

1. Gentle lady, fair to viewYouth

Gentle lady, fair to view,  
I shall sing in praise of you.\*

Since I am in anguish sore,  
listen please to what I state:  
it is now a month or more  
since I slept or drank or ate.  
So you see that at this rate  
I shall die for love of you.

Lady

If through me you die in vain,  
should you cease to be, I own,  
you'll not see me gay again;  
but the loss will be your own.  
Go away and elsewhere moan;  
any other flower will do.

\* The introductory distich is repeated after each stanza, the last word of which rhymes with it.

Infant      Biello dumlo inchulurido,  
Chel nond' è al mont zardin  
Chu se' flor chusi flurido  
com vo ses sichu un flurin:  
vo ses achel zintil rubin  
ch'a Cividat arint<sup>5</sup> splendor.

Dumlo      Biel infant, va pur chun Dio  
e no malamentri atentant,  
Cgio mind'aj<sup>6</sup> un amador  
Chu par me va pur cgiantant.  
Si tu fos vignut inant,<sup>7</sup>  
non curavo d'altri amador.

Infant      No mi stait achusi crudel,  
Biello dumlo dolç chest siur.<sup>8</sup>  
A vus soio fant fidel;  
sirvit a vó simpri di bon cur.  
Dio no mi lasat difur,  
Cgio murires di chel dolor.

Dumlo      Lasimi stâ, si Dio cgiaiat.<sup>9</sup>  
Tu mi pars masse insurit.  
Chom estu achi vignut  
E parçe estu tant ardit?  
Si tu mi stas achi din pit,<sup>10</sup>  
Tu poras avê remor.<sup>11</sup>

Youth      Gentle lady, fair and rosy,  
there's no garden here below  
that can boast of such a posy  
as your own two cheeks now show.  
With your noble ruby-glow  
Cividale shines out too.

Lady      Comely youth, I pray, have done!  
It is foolish to ignore  
that I have already one  
who will sing me and adore.  
If you'd only come before,  
I'd have been your mistress true.

Youth      Show me not such cruelty,  
gentle lady, sweet as fair.  
Faithful servant I shall be,  
serving you, my only care.  
In God's name, leave me not there;  
such great grief I'd not live through.

Lady      In God's name, leave me alone!  
You, methinks, are obstinate,  
coming here with such a tone.  
Why this bold and reckless state?  
If in spite of all you wait,  
You may have a quarrel due.

5. rende.

6. me ne ho (cf. nond'è above).

7. This line is missing in D'Aronco.

8. ? che sei sicuramente (Chiurlo).

9. che Dio ti aiuti.

10. invece.

11. rumore.

Infant Dio sa ben com mal content  
Un di di vó tuel attentat.<sup>12</sup>  
Sufriraj peno e torment  
pluj ch'ogno altri inamorat.  
Vigno vus<sup>13</sup> di me pecgiat  
Di lasâmi in tant ardor.

Dumlo La to grant humilitat  
Mi scomenço<sup>14</sup> di pluj in pluj.  
El mi ven di te pecgiat  
D'abandonacgi par altrui.  
Veromentri t'es achului  
Chu sarà lu mio amador.

Fante Simpri mai jo disidraj  
Di vigni ad a chest pont.  
Sirvido vuestri saraj  
Fin cgio vivaraj al mont.  
Ben mi par cgio sei un cont  
Quant cgio viot lu vestri color.

Dumlo Biel infant, jo si cgi pry,<sup>15</sup>  
E si cgi pry par curtisio,  
Chu tu no debis si spes vigni  
Vagiçant<sup>16</sup> par cheso vïo,  
Imperzò ch'altrui no dio  
Chu jo se' in desonor.

Fante Biello dumlo, al mio podê  
Lu vuestri honor si vuadaraj.  
Uno horo in di par vó vedê  
Per la contrado passaraj,  
Quant al balchon vus vederaj.  
Stacgi chun Dio, zintil tresor.

Youth God knows how I shall be griev'd  
if my pleading is in vain.  
I shall feel myself bereav'd  
more than any other swain.  
O take pity on my pain,  
left to burn as here I sue.

Lady Such humility as yours  
makes my resolution waver  
and compassion now allures  
to transfer to you my favour.  
Yes, I choose you as the braver;  
you shall be my lover new.

Youth This was ever what my song  
hop'd for more than anything.  
All my life, however long,  
faithful service I shall bring.  
I am equal to a king  
when I see your cheeks' fresh hue.

Lady Comely youth, I now entreat  
and beseech you: kindly, pray,  
with your lover's ditty sweet  
do not come so oft this way,  
lest some neighbour start to say,  
my dishonour I shall rue.

Youth Gentle lady, I reply,  
your good name is safe with me.  
Once a day I shall pass by,  
in the hope that you will be  
standing on your balcony.  
My sweet treasure, now adieu!

12. obscure (Chiurlo: "avenge myself").

13. Vi venga.

14. commuove (Corgnali).

15. ti prego.

16. vagheggiando, sc. facendo il vagheggino (Corgnali)

## GERONIMO BIANCONE

(c. 1515-c. 1580)

2. Povar Blancoon, ad'i chest pas vignuut:

Tant chi sai; si chi debi; e plui chi pues

Jo reñgracij Signoor la too clementie

La quaal mi dà qualchi castijgh ben spes

E mi dà similmèntri pacientie.

Frantumamj, Signoor, la charn'e i vues,

E faijt al moond dei miee pecchiaaz sententie:

Pur ch'in chel'ultijm dí par Gratie vuestre

Voo mi clamaas chui bogn de bande diestre:

Sal no baste chi pierdi lu vedee,

Sal no baste Signoor chi resti vuarp,

Marturizaami a boon vuestri plasee

In dute la persone in dut lu cuarp,

Chu dut lu straz che Voo farees de mee

Vite, mi sarà doolz, angh cal see garp:

Ed'accettarei sijmpri par segnaal

Dal vuestri grand'Amoor'ogni miò maal.

## GERONIMO BIANCONE

(c. 1515-c. 1580)

2. Poor Biancone, come to this pass\*

As best I can, my debt to thee I own

and thank thee, Lord, for all thy clemency,

which oft chastises me, but while I groan,

gives me the will to bear it patiently.

Crush in me, Lord, the flesh and every bone,

and on my sins pronounce thy dread decree,

so long as through thy grace thou bidst me stand

one day among the good at thy right hand.

'Tis not enough that I am going blind?

'Tis not enough, Lord, that I shall not see?

Torture me as you like, I shall not mind,

wherever in my body it may be;

make of my life a woe of every kind,

its bitterness will still be sweet to me,

and every suffering borne beneath my roof

shall be of thy great love just one more proof.

---

\* the last two of the 8 stanzas.

GIROLAMO SINI

(1529-1602)

3.

In laude de lenghe furlane

Al pâr al mont cu cui cu scrîf in rime  
 al sei tignût a fâlu par toscan;  
 sei pur cui cu compogn Napolitan,  
 Lombart o d'altre tiare o d'altri clime.  
 Jò l'ài par un abus parcè c'un stime  
 cu chel cûl sôl sei ric e vebi a man  
 dut chel di biel cu ciât in cûr uman,  
 ni cu ad altri Parnas mostri la cime.

Jò no soi di parê che in tal Friûl

la frase sei miôr sint sparnizade  
 di Talian, Francês e di Spagnûl.

Par chest l'istorie ven tant amirade:  
 lu mont è biel, avint par cui cu vûl  
 tante varietât in sè siarade.

GIROLAMO SINI

(1529-1602)

3.

In praise of Friulan

The world believes that all who write in rhyme  
 are bound to do it in the Tuscan tongue,  
 though some in Neapolitan have sung,  
 or Lombard, or the speech of other clime.  
 I hold this wrong; I cannot think that Time  
 has dower'd Tuscany so richly, strung  
 her heart with all the chords whence beauty sprung,  
 as though she own'd Parnassus' peak sublime.

To me it also seems a bit absurd

to think Friulan better if it proffers  
 the sprinkl'd French, Italian, Spanish word.

What richness History stores within her coffers!  
 The world indeed is just to be preferr'd  
 for all the sweet variety it offers.

## TOMASO SABBATINI

4. In laude di zentildonis furlanis (1583)La siore Zanette Savorgnane

Non è bocchie chu s'aure,<sup>1</sup> chu no die  
c'havees de Maiestaat e signurie.

La siore Ursine Savorgnane di Belgrat

Qual chu vali plui tas<sup>2</sup> io stoi suspees,  
o la bellezze o la bontaat c'havees.

1. Italian apra.

2. tanc'

## EUSEBIO STELLA

(1602-?1665)

5. Ursula, vita mee

Ursula, vita mee,  
Anime mee, coor gno, dolz il gno flaat,  
s'amoor m'art il fiaat  
e mi consuma il coor simpri par te,  
parcè, crudeel, parcè  
brammistu e vustu mo tu la mee muart?  
Da Christian t'has tuart  
a no m'amaa cumò, chi tu voraas  
amâmi un dî, che, fors, tu no poraas.

## TOMASO SABBATINI

4. In praise of gentlewomen of Friuli\*Zanetta Savorgnan

All must admit, for it is clear to see,  
your noble form, your radiant majesty.

Ursina Savorgnan

I cannot on one point make up my mind:  
are you more beautiful than you are kind?

\* Of 32 distichs written in honour of various ladies from 25 noble families of Friuli, who were present at a joust in Udine during the Carnival of 1583, I select two pietatis causa, a scion of the house of Savorgnan having been in 1943-45 the leader of a band of partisans, which called itself "Osoppo" after the heroic resistance offered in that town by an ancestor, Gerolamo Savorgnan, against an Imperial army. (See Introduction, p. 14 and Poems 25 (iii) and 27.)

## EUSEBIO STELLA

(1602-?1665)

5. Ursula, my life

Sweet Ursula, say I,  
you are my soul, my heart, my breath of life.  
Love burns with red-hot knife,  
and wastes my heart with an unending sigh.  
Why, cruel one, O why  
do you so fervently desire my death?  
Not thus the Christian saith  
'tis meet to do. The day may come again,  
when you will want my love, and want in vain.

6. Satire cuintri Filip II (1594)

Cesar, chel grant Imperator roman,  
 quant che dal traditor ij fo portât  
 l'onorât chiaf, di lagrimis lu plat  
 bagnà, par squindi miei lu cûr di chian.  
 Filip des falsis Spagnis dur tiran  
 une devote Glesie ha consecrât  
 a Sent Laurinz, mostrant pure pietât,  
 par podê squindi miei l'anim maran.

La fabriche è ben dute signoril;  
 ma fra lis maraveis mi parè  
 in cheste sole havê intrigât iu pis:

vedei inzenoglât Filip humil  
 in cheste glesie; mi parè vedê  
 un guarp in cil e l'anime in abis.

6. Satire against Philip II (1594)

Caesar, that mighty Roman Emperor,  
 when some vile traitor brought the sever'd head  
 of his great foe, upon the platter shed  
 abundant tears, to hide the hate he bore.\*  
 Philip, who keeps false Spain in durance sore,  
 has consecrated to Saint Lawrence dead  
 a noble church, and similarly said  
 abundant prayers, to hide his rotten core.

The building is indeed a noble pile;  
 but of its marvels there was none to me  
 more wonderful than this that now I tell:

To see this Philip kneeling in the aisle  
 in all humility, methinks I see  
 in heaven a body, and its soul in hell.

---

\* Pompey's head was brought to Caesar in Egypt by the sophist, Theodotos. Livy, Plutarch, Valerius Maximus, and Eutropius believed Caesar's tears were sincere; Amalteo seems to be following Lucan or Dio Cassius.

GASPARE CARABELLO

(fl. 1620)

7.

Laudant iu poettis furlans

Sei benedet lu prin, ch'in viars furlans  
 comenzà poettant a faa leiendis  
 chu parecchis han fat dapò facendis  
 tant e quant, chu i lattins, e chu i toschans;  
 e chumò plui chu mai menin lis mans  
 e fazin par dij 'l veer chiosis stupendis,  
 sugietz chussì cumplijz, chu senze mendis  
 plui prest han dai divins, chu dai humans.

O Friuul vinturaat legre lu voli,  
 e tu citaat da Udin gratiiose,  
 chum' è timp chu'l to non par du'l mont svoli!  
 Lu floor dai biei inzens in viars e in prose  
 son in te, nissun plui ti pora tioli  
 ch'a paar d'ogn'altre tu no seis famose.

GASPARE CARABELLO

(fl. 1620)

7.

In praise of Friulan poets

Blest be the man who first Friulan chose  
 to write his poems in, and launch'd a line  
 of poets whose production from that mine  
 equals what Rome and Tuscany compose;  
 and still the stream of poetry onward flows,  
 till we must truly stand amaz'd, how fine  
 their workmanship, how perfect their design!  
 God's handiwork is here, one could suppose.

O fortunate Friuli, bright of eye!  
 And thou, fair Udine, my city dear,  
 now must thy name around the planet fly!  
 The sweetest flowers of prose and verse are here  
 in thee; henceforth can no-one e'er deny  
 that thou art every famous city's peer.

8.

L'orloi

Chel tic-e-toc, cu conte ogni moment  
 ju pàs, che il timp misure in nestri dan,  
 e velôz trapassant dal mêz a l'an,  
 cun chei pàs nûs condûs al monument,  
 Polîmie, pense pur, che a chel concent  
 ancie i flôrs dal to volt e' spariran,  
 e, ad onte dal to fast, prest finiran  
 la tô crudêl beltât e il miò torment.

Cheste è fatalitât di uman destin,  
 che ogni biel à caiû curte durade,  
 e un pizzul pàs è dal principi al fin.  
 Pietôse tu al miò amôr concêt l'entrade,  
 se no, crêdilu pur, pentîz sarin  
 tu di vêmi sprezzât, jo tant amade.

9.

Il presentin

Vò avêz credût, mandanmi une rosade,  
 di fammi lu fiat dut refreschiâ;  
 ma propriamentri m'al vès fât brusâ  
 dai biei voj di kujê, cu l'ha puartade.  
 Ches tetis blanchis come une zancade,\*  
 cu faressin un muart resuscitâ,  
 cui mai varès credut, che d'impîâ  
 vessin fuarze, par dâi nome un' occhiade?

Copari! Se d'achiar vès l'avvocat,  
 no imparait di grazie cheste squelle  
 di mandâmi a donâ fucch in tal lat.  
 O pur se volês fâmint une bielle,  
 par vò tignîssi la rosade e 'l plat,  
 e mandâmi a donâ la camarelle.

\* curdled milk.

8.

The clock

Tick-tock, the never-varying beat of doom  
 with which Time registers our every pace,  
 converting months to years in headlong race,  
 with those same steps conducts us to the tomb.  
 Polymnia, think, to that same sound the bloom  
 will vanish even from your lovely face,  
 and soon, for all your pride, there'll be no trace  
 of your harsh beauty and my tortur'd gloom.

This is the fate to which mankind must bend,  
 that beauty here below soon fades, and such  
 a little step it is from start to end.  
 Accept my love and yield to pity's touch,  
 or else we'll both repent (you may depend):  
 you, that you spurn'd; I, that I lov'd so much.

9.

The little present

In sending me a custard-pie you thought  
 that you would thus refresh my weary head.  
 In fact, I have a fever now instead,  
 thanks to the eyes of her by whom 'twas brought.  
 Those little milk-white breasts could well have wrought  
 the resurrection even of the dead.  
 Merely to glance at them - who would have said  
 it had the power to leave me so distraught?

Comrade! If you our friendship highly rate,  
 you must give up these gestures, I'm afraid:  
 Send no more fire disguis'd in milky bait!  
 The present I would like is this: to trade  
 with you the custard-pie and china plate.  
 Keep these yourself, and let me have the maid.

Ce ch'al vâl

'O ài tai uès tante malinconie  
daspò ch'o soi vistût di cortesan  
che ogni moment mi pârl lunc une miè.

Jo 'o scomenzi a provâ ce cu è il malan,  
a vivi di speranze, a mazzâ il vèr  
- mistîr che in Cort si fâs simpri dut l'an.

.....

Jo che simpri in vite mê professai  
di jessi in ogni cont e pâr e sclet,  
'o ài di fâ chest mistîr? Nol sarà mai!

Il vivi di speranze al è un brudet  
che in Cort si dà a dut past a chei mincjons  
ch'a son stitîcs d'inzen, dûrs d'intellet.

E jo ch'o vuèi di clâr lis mêr rasons,  
che chel ch'o ài in bocje lu ài tal cûr,  
no riès nuje in chestis tâls funzions.

Ma us zuri, al cospeto cjate-fûr,  
che s'o puès tornâ il cul dentri in Guriz,  
'o vuèi ch'a stèntin a tirâmi fûr.

Al vâl plui cuet in pâs un pitiniz,  
quatri cjastinis, doi muzzûi di most,  
e cjaldâsi i zenoi cun quatri stiz;

.....

al vâl plui cu la pâs un toc di pan  
e gjoldê la sô cjare libertât  
e stâ dai granc' signôrs simpri lontan,

True value

I have such melancholy in my bones  
since I put on a courtier's livery,  
that every moment on unending drones.

I learn at last what is that misery:  
to feed on hope the while and murder truth -  
a trade from which a Court is never free.

..... (1) .....

For me who have profess'd myself the foe  
of all in life that is not frank and clean,  
is this the trade for me? I answer, No.

To live off hope, this is the pudding lean  
they give at Court to fools for every meal,  
to costive brains and wits that aren't too keen.

I who prefer to utter what I feel  
(and what I do not feel I cannot feign)  
for such charades as these show little zeal.

I swear to you in language straight and plain,  
when my Gorizzo welcomes back its host,  
they'll have a job to get me out again.

Better by far a peaceful turnip-roast,  
four chestnuts, two small goblets of new wine,  
and four live coals with which my knees to toast;

..... (3) .....

Better by far a peaceful slice of bread -  
to revel in one's own sweet liberty  
and stay away from where the mighty tread,

cu no vâl e la Cort e la zitât  
e i onôrs e i banchez e lis grandezis,  
l'àur e l'arint e ogni gran' dignitât.

.....

Pur che Cerere ogn'an mandi in ta l'àrie  
san lu balzûl, e puessi, a l'ocorenze,  
fâ la colazione in te panàrie;

pur che Baco mi fêi biele aparenze  
di brentèi plens in tal miò foledôr,  
e ch'o viodi a strizzâ la quintessenze,

rinunzi Franze, Spagne, e Imperatôr,  
che si rômpin lu cjâf tant diaul ch'a vuelin,  
che no vuêi lâmi a fâ mazzâ par lôr!

than all your Courts and towns of high degree,  
with honours, banquets, all that lordly grandeur,  
the gold and silver and each dignity.

..... (1) .....

So long as Ceres every year piles in  
my barn the hay and fails not to produce  
the wherewithal for breakfast from my bin;

So long as Bacchus grants me the fair use  
of brimful casks, and through the vat-room door  
shows me the squeezing of the nectar-juice,

I'll do without France, Spain, the Emperor,  
and they can go to hell for all I care:  
I'm not their cannon-fodder any more.\*

---

\* Cf. the Romagnol proverb:

Viva la Franza, viva la Spagna!  
Am n'infott, basta c'a magna.

(Long live France, long live Spain! I care not a fig  
for them, so long as I can eat).

11.

Invit a Guriz

Jaroni, i rusignui dal miò boschet  
 a i han biel petât man al sivilot,  
 e van provand un biel madrigalet,  
 al to arrif di recitâ al prin bot.  
 Mene Ferrant, che lest all'è il fiaschet  
 par sborfâ chel sò nas a bech frisot.  
 Ogni ucciel si sfadie di prest lâ in mude  
 par formâ un biel concert 'e tò vignude.

Un'oparete, cu farâ fraccas  
 ti preparin de selve i miei cantôrs,  
 la zore e la curnil faràn il bàs,  
 la giaje e la badascule i tenors;  
 lu cuintr'alt la pojane e lu cagnàs,  
 e ju soprans i tarabús sonors.  
 L'ultin sarà lu cuch, cul chiant divin,  
 che fra i altris par just Margaritin.

Sarà un'orchestre di grang virtuos,  
 e lu grî sunarà lu chittarin;  
 la cazzule il liron, e 'l crot malòs  
 la viol di giambe e lu violin;  
 la spinette lu farch, seben mendòs,  
 ch'a nol viod senz'occhiaj nang da vicin;  
 e po une trombe cu passarà dut  
 sunarà d'Apulejo il nemalût.

Camerade, ven vie, ti fâs l'invît!  
 Ma però, tu m'intinz? cu la parone;  
 che senze jè dut sarès dissavit,  
 e lu vidiel mi pararès carbone.  
 Tu vedaràs lu miò Guriz florît  
 d'ogni color cui plâs alla persone.  
 Ti spietti senze fal cun cuur costant,  
 ma mene anchie cun te lu bai Ferrant.

11.

Invitation to Gorizzo

O Jeremy,\* the nightingales are all  
 a-warbling in my little wooded close,  
 rehearsing such a pretty madrigal  
 to greet you promptly when your carriage shows.  
 And bring Ferrante; there's a tankard tall,  
 in which he can bedew his beaky nose.  
 Each bird is busy preening tail and breast,  
 to make a concert worthy of my guest.

They're putting on an operatic show,  
 my singers of the wood, for you today.  
 The bass will be the hawfinch and the crow,  
 the tenor be the magpie and the jay;  
 the hawks can be contralto, singing low,  
 the bittern the soprano, I would say.  
 Last will the heavenly songster come, of June,  
 the cuckoo - and let's hope he'll be in tune.†

'Twill be an orchestra of virtuosi:  
 the cricket will be playing his guitar;  
 the frog the lyre; the toad - well, I suppose he  
 with viol or violin will be the star;  
 the mole will be the pianist, rather dozy  
 because his sight does not reach very far;  
 and then the hero of that Apuleius  
 with trumpet's strident blaring will supply us.‡

So come, my friend! This letter you empowers;  
 but with your wife, remember: do not baulk  
 my hope of spending a few happy hours.  
 Without her, veal would taste like salted pork.  
 You'll see Gorizzo gay with all its flowers,  
 such hues as raise appreciative talk.  
 So, hopeful I await your wife and you;  
 but bring my bailiff-friend, Ferrante, too.

\* Count Gerolamo Savorgnan, brother-in-law of Ermes  
 and descendant of his namesake mentioned in the note on  
 No. 4.

† As the cuckoo's song is not generally considered divine,  
 Chiurlo supposes an ironical reference to an inferior  
 local singer.

‡ The hero of Apuleius' *Metamorphosis* (3rd cent. A.D.)  
 is turned into a donkey. (For a similar orchestra com-  
 pare Enzo Guerra's Romagnol poem, *E' cunzert dla sera.*)

12.

Deliri d'amôr

Jò mi declari, che varès a chîar  
che mi fos scorteadu ju la piel,  
par che cun je fos fât un cussignel,  
e dai miei uès giavât un guselar.

Ma che tu ju doperas, tu che lu prin  
Affiet dal mond mi fâs sintî, vorès,  
Che cussî tes tos mans simpri sarès,  
E starès simpri stret in tal tò grin.

Jò mi contentarès anchie plui bass,  
Che i miei budiei fossin daspaz par bon,  
E intortear a foze di cordon,  
Par che cun chesg tu ti lazzas lu cass.

Che cussî jò sarès content a plen,  
Parcè senze suspîet senze fadie  
Dal jevà dal soreli al tornà vie  
Ti strenzarès ju flancs, e lu biel sen.

In summe al non è cruci, nè torment,  
Nè pricipizi alcun, nè nissun risi,  
Che par te nol patîss, anzi t'avîsi,  
Che par tò amor al si farès content.

.....

No brami robbe avè, nè pur un stich  
Pensi di cresci dal miò poc terren,  
Sei uet il scring, se al no vul jessi plen,  
Co soi in posses di te, soi vonde rich.

.....

Di sudâ sore i libris par avè  
fame di leterât, no uel pensâi.  
Se di te fâmi ben volê jo sai,  
sai abastanze, e no uel plui savê.

12.

Delirium of love\*

I hereby state that I would like to be  
stript of my skin and well and truly flay'd,  
so that a pin-cushion might thence be made  
and from my bones a needle-case for thee.

For thy use, though, they must be, who dost please  
me more than any lover understands.  
Thus shall I be for ever in thy hands  
and held for ever close upon thy knees.

I'd be content with a more humble part:  
to have my entrails wound upon a reel  
and twisted to a cord of silky steel,  
to hold thy bodice tight beneath the heart.

Ah, this would be the pinnacle of grace;  
for then so easily and seen by none,  
from rising to the setting of the sun  
thy body would be held in my embrace.

In short, there is no torture nor no pain,  
no danger, hazard, crisis, lack, or need,  
I would not undergo for thee; indeed,  
my love of thee would make me glad again.

.....

I seek no property or other stuff,  
and am content with my land's modest fare.  
My chest may empty be, for all I care:  
when I have you, then I am rich enough.

.....

And over dusty learned tomes to pore  
in search of writer's fame, is not for me.  
If I can make you love me, that will be  
knowledge enough - I have no need for more.

---

\* The complete poem consists of 85 verses.

Ce ocôr a lâ cerciant altre scriture  
 cun stente, cun sudôr, e cun impaz?  
 Quant che 'o ciali, ben miò, lu to mostaz,  
 jo léi sul plui biel libri de nature.

Jo sarès ben stimât un pampabeo,  
 se in cîl las cu l'ocial cerciant lis stelis,  
 se in tal to front in puès vedê dos bielîs,  
 che al no vedê dos tals il Galileo.

.....

Che vegni pur la uerre, e cul moschet  
 Saltin pur fur ju braf, e ju gajarz,  
 Saràn trombîs par me ju tiei bussarz,  
 E chiamp de nestre uerre sarà il jet.

Ch'al regni pur siroch, che jò par me  
 No i peensi un bez, se vignîs simpri ploje,  
 Che simpri jò starai di buine voje,  
 Varrai simpri bon timp, se jò soi cun te.

De buere, e terremot, cu dà spavent  
 Al mond, in tant mi piarès impaz,  
 In quant, che mi staccassin dal to braz,  
 Ma essint in chel, jò murarès content.

Se mai puartàs un dí tant triste lus,  
 Che d'Udin ti vedès a fà partenze,  
 Jò di restà mai porès ve pazienze,  
 Ma larès come il chiar daur i bus.

E chí jò finís, ch'al mi s'ingroppe il cur,  
 Savind che un dí si vîn po di lassà;  
 La Muart, che dug i grops fàs disleà,  
 Dislearà anchie il nestri di daur.

Ma nancie chest mi fàs avè timor,  
 Nè chest pinsîr al mi riès signestri,  
 Che crod ch'il nostri spîr il genio nestri  
 Anchie quand che sîn muarz farà l'amor.

What need to go around and toiling look  
 for other writings difficult and drear,  
 when looking on thy face, my lovely dear,  
 I read at ease from Nature's fairest book?

I should be thought more foolish than I'd like,  
 if I went gazing at the stars up there,  
 when you have two down here so passing fair  
 that Galileo never saw the like.

.....

Let war come if it will, and overhead  
 let armies send their missiles' fiery hisses:  
 Bugle for me will be thy rousing kisses,  
 and our one battle-field will be a bed.

Let dry scirocco rule, 'twould be for me  
 a trifle merely, as would be the rain;  
 for I shall imperturbable remain,  
 and think it ever fine while I'm with thee.

Tempest or earthquake or such dread event  
 as frightens mortals, only so far harms  
 me as it can detach me from thy arms:  
 leave me in these, and I would die content.

Should ever dawn the day that could allow  
 my eyes to see you go from Udine,  
 I know I could not bring myself to stay,  
 but thou wouldst draw me as the ox the plough.

And here I end: the fearful verdict lowers  
 that we must part one day - I've not forgot.  
 For Death, that can untie the tightest knot,  
 will steal up from behind and untie ours.

And yet I'm not afraid of even this;  
 I look it in the face and do not quail.  
 For I believe our passion will not fail,  
 and after death our spirits still will kiss.

GIUSTO FONTANINI

(1666-1736)

13.

In muart dal Co. Ermes

Ciro, al è muart il Cigno dal Friûl,  
 e di zà l'è squindût in tal foran;  
 pensant che ué si vîf, si mûr doman,  
 duquant l'interno di spavent mi dûl.  
 La ribuele di Pindo in tal muzzûl<sup>1</sup>  
 a missar Febo è intorgolade in man,  
 e lis musis aflitis curnò stan  
 taponadis cun t'un neri fazzûl.<sup>2</sup>

La fulziche, la pive e il flaut, su l'ôr  
 dal monument leâz a une cimosse,  
 a' ricusin di rindi alcun tenor.  
 La godine sierade in t'une cosse  
 no à plui vôs; ma di chest grant cantôr  
 tu tu às ereditât la totorosse.<sup>3</sup>

---

1. goblet, from Latin modiolus.

2. On this kind of veil see the Bollettino della S. F. F., 1936 pp. 200-202.

3. Chiurlo and D'Aronco translate this word by "cornamusa" (bagpipes), but G. Perusini in an article in Ce fas-tu?, 1944 ("Strumenti musicali in Friuli") will not have this, and identifies it with the piva (piffero, a pipe of the oboe family) (pp. 255-6).

GIUSTO FONTANINI

(1666-1736)

13.

On the death of Count Ermes

So, *Ciro*, our Friuli's Swan is dead,  
 and lies already underneath the soil.  
 How suddenly we slough this mortal coil!  
 To be reminded, fills my heart with dread.  
 Lord Phoebus sees the Grecian wine once red  
 grow turbid in his goblet like an oil;  
 and now each stricken Muse wears, as a foil  
 for grief, a widow's veil around her head.

The bagpipes, whistle, and the flute denote  
 a tomb-stone's decorated hem, denying  
 that they will ever sing another note.  
 The little lute within a basket lying  
 is voiceless now; but of this mighty throat  
 thou hast inherited the pastoral sighing.

La monacaziòn

.....  
 Ce te non è<sup>1</sup> si sint lontan lontan  
 chiantà lis laude sante benedetis;  
 ce te non è si jot<sup>2</sup> di man in man  
 in prucision le munie e le polzetis.  
 A fevin riverenzia a sior plevan  
 e a sbassavin po i vuoi che povaretis.  
 La nuvizza devant el Crucifis  
 a slatinave che ere un paradis.

E la aveva i chiavei zu par le spale  
 luncs e slis che parevin 'na palada,  
 vistuda come fos là ca si bale  
 cun abiz che valevin una entrada.  
 Di flocs e flours, de viole rosse e zale  
 la avea la piturina infrisotada.  
 In soma, a era, che bisuin in eis,<sup>3</sup>  
 dal chiaf una belezia insin ai peis.

E daspò che preât ha tant di cour  
 in part in peis, in part in zenoglon,  
 chel vistit cussì biel a giavà four  
 e zerin flocs e flours in t'un chianton;  
 una viesta ha vistit de un sol colour  
 come chel verbigrizia del chiarbon,  
 e una goletta al cuol in su voltada,  
 che i 'e platava mieza la fazzada.

E una di chele munie che iodei  
 co una fuorfe zentila e l'ha tosada,  
 parchiè là entra no vuàlin chiavei.  
 A si tira daspuò dongia la grada  
 che fiona, serant i siò vuoi biei,  
 e a se ha pognet là sot una sfilzada  
 par fâ jodi che al mont muorta liee era;  
 ma che muart finta a me pareva vera.

1. Eccoti (v. Grammar §36, Obs. i).
2. vede (v. Grammar §20, Obs. iii).
3. These four words are obscure, D'Aronco suggests bisogna for bisuin, but a noun would be more in place, with che as a Demonstrative Pronoun (ché).

The taking of the veil\*

.....  
 A choir with litany of praises now  
 can just be heard intoning in the distance.  
 The nuns and those about to take the vow  
 with well-drill'd moves give mutual assistance.  
 They turn towards the priest and make a bow,  
 then stand with lower'd eyes, without resistance.  
 The Latin of the novice sounds so nice,  
 one might have thought one was in Paradise.

And long and smooth her lovely tresses fall  
 upon her shoulders like a silken screen.  
 She looks like one dress'd ready for a ball,  
 with gown so rare it could have grac'd a queen.  
 Her bodice has its flowers and ribbons all  
 mix'd with the red and yellow violet's sheen.  
 In short, that girl, the centre of the show,  
 was a real beauty right from top to toe.

And after praying with the fervour due,  
 part standing up and partly kneeling down,  
 she doff'd her ribbons and her flowers, and threw  
 into a corner the unwanted gown,  
 donning instead a dress of single hue,  
 like coal (I will not qualify the noun),  
 with collar so turn'd up that not a trace  
 was visible of nearly half her face.

Then an attendant nun can shear her hair  
 with gentle scissors right across the grain.  
 They want no lovely shining locks in there!  
 Then nearer to her grated cell again  
 with downcast eyes she moves, that maiden fair,  
 and lays her down beneath a counterpane.  
 Die to the world is what she's meant to do;  
 but that feign'd death to me seem'd all too true.

- \* Part of a Contrasto (v. p. 32) called Ulif e Madalena written in the dialect of Cordenons (v. p. 62). The speaker is the Magdalene, a figure who seems to Chiurlo (Ant. p. 14) to typify "the religion of Friulan hearts, calm, compassionate, human".

PIETRO ZORUTTI (1792-1867)

15.

Plovisine

Plovisine minudine,  
lizerine,  
tu vens jù cussi cidine  
senze tons e senze lamps,  
e tu dôs di bevi ai ciamps.

Plovisine fine fine,  
lizerine,  
bagne bagne un freghenin  
l'ort del pûar contadin:  
senze te no mene nuie:  
bagne bagne che' latuie,  
bagne bagne chel radric  
fin cumò tignûs a stic;  
bagne l'ort del puar om,  
bagne il ciamp del galantom.

Plovisine minudine,  
sta lontan da chel zardin  
impastât cul mussilin.  
Là i giacins e tulipans,  
cun che' arie di sovrans,  
son sborfâs sere e matine;  
no àn bisugne del to umor,  
za che ur baste il sborfadôr.

Pes ciarandis, pe campagne,  
plovisine, bagne bagne;  
'e ti spiète la viole  
che à patît un pôc di sut;  
si rafres'ce, si console  
a sinti chel umidut:  
verginele de taviele,  
senze il fum de l'ambizion,  
jé modeste simpri e biele  
là tra il ruschi e l'urtizzon.

Plovisine lizerine,  
ven cun me da un'altre bande;  
une biele Tortorele  
'e ti brame, 'e ti domande:  
véle, véle ch' ninine benedete,  
che saltuzze, che svolète,  
fin che rive su la cime  
di chel pòul par jessi prime  
a vignîti a saludà:  
plovisine, èccole cà...  
.....

PIETRO ZORUTTI (1792-1867)

15.

Rain-shower

Little rain-drops pack'd so tightly,  
falling lightly,  
down you come resounding slightly  
without thunder-clap or flash  
on the thirsty fields to splash.

Little rain-drops, drizzling brightly,  
falling lightly,  
water, water just a spot  
the poor farmer's little plot:  
you alone aid and abet us,  
water, water here that lettuce,  
water, water there that root,  
freshen up the drooping shoot;  
bathe the poor man's little plot,  
bathe the good man's broader lot.

Little rain-drops pack'd so tightly,  
visit not the garden fat  
with the dunghill's spreading mat.  
Hyacinths and tulips there,  
looking like some royal pair,  
sprinkled daily they and nightly,  
have no need of your soft dew:  
let the sprinkler serve for you.

Every hedge, each country-quarter,  
little rain-drops, water, water;  
there the violet is waiting  
having suffer'd from the drought.  
See, her strength she's recreating  
underneath your water-spout:  
virgin of the fields far sweeping,  
at whose breast ambition stops,  
she is fair and shyly peeping  
'twixt the streamlet and the hops.

Little rain-drops, falling lightly,  
look what here I have to show you:  
there's a little turtle-dove  
longs and asks to stand below you.  
See her, see the fledgling sprightly,  
how the little bird is skipping,  
oh so happy, leaping, dipping,  
as to poplar's top she races  
to be first with her embraces,  
and our greeting bear:  
little rain-drops, look! she's there.  
.....

16.

Il lôf di Lunciamp

.....

"Chest al è pôc; ma provarin di piês  
se ancimò s'intardin a fâ vedete.  
Il miò valôr jo prin farai palês,  
chè il murî par la patrie mi dilette;  
e par puni cului il cîl cortês  
cheeste robuste man l'â fuars elete.  
Ah! se ognun vès coragio al par di me.  
il mont a' nol sarès come che al è.

"Dodis musis p... \*sèin scielzudis  
fra duquanc' ju abitans di chest vilaz;  
e jo, se permetês, farai da zudis  
se a sostigni l'atac saràn capaz.  
Che sèin armâs di sclop e sablis nudis;  
Jo lôr capo sarai, lôr miei seguaz.  
L'onôr de me' famèe al ûl cussì:  
Âi decidût di vinci o di murî."

.....

Al prin ciantâ del gial ognun l'è pront  
la sable a meti indues, in spale il sclop.  
Za duc' son preparâs ne l'istes pont,  
e dal gust di partî il cûr dà un sclop.  
Vistût a curt e cun serene front  
il Capo al comparîs tel miez del trop;  
ju met in file, po si dâ doi sbars;  
lui si fâs indevant, e al ciule: mars!

Sûbit fûr di Lunciamp svelz come il lamp  
in restiel si distindin pe campagne;  
si cîr par ogni sdrup, par ogni ciamp,  
e di cirî nissun 'e si sparagne:  
ma alfin in tiare un viôt de zate il stamp,  
e cul voli e cul pît 'e la compagne;  
al cuche in un cison alc che si mof,  
e al sberle a plene vôs: - l'è il lôf! l'è il lôf!

\* Thus Chiurlo prints without comment.

16.

The wolf of Campolungo

(A wolf comes down from the mountains and kills a shepherd. Daniel undertakes to lead a band of 12 young men in search of it. He makes a speech in the style of one of Tasso's heroes)

"This is the least of it; there's worse to come,  
ev'n though it may take longer than expected.  
I'll show my valour promptly more than some,  
and gladly die for you as I'm directed.  
By heaven's decree, to castigate that scum  
these mighty arms of mine have been selected.  
Would there were more like me! For in that case  
The world would be a very different place.

"Choose twelve young bloods (this is my proposition),  
all in this village born and of this land.  
I'll be the umpire (with your kind permission)  
as to their stomach for the fight we've plann'd;  
their weapons - swords, with muskets in addition.  
I'll be their leader, they will be my band.  
The honour of my line I'm bound to cherish;  
'tis my resolve to conquer or to perish."

(The men are chosen and the next day fixed for the hunt)

The cock had hardly crow'd when each was seen  
with sword girt on and gun on shoulder cast.  
They're all prepar'd, all equally are keen;  
with eagerness to leave, their hearts beat fast.  
In knee-length breeches and with brow serene  
before his troop their gallant Leader pass'd.  
He bids 'Fall in', and from the double arch  
Two shots ring out. Then comes the signal: March!

Straight from the village with the speed of light  
they all spread out to scour the countryside.  
Up hill, down dale, o'er heavy soil or light,  
they seek him out wherever he may hide.  
At last to one a paw-mark comes to sight,  
and for his eyes and feet becomes the guide.  
He peers into the hedge, sees something stirring:  
"The wolf! The wolf!" he shouts for others' hearing.

Al alze i vôi Denêl, e al dà un sospîr;  
 ingusît dal plasé quasi al delire;  
 al comande ai champions di fa miez zîr  
 e in ordin di bataie ju distire.  
 Palpière no si bat; ciolt l'è il respîr;  
 si splânin ju arcabûs: da duc' si tire...  
 La pûare bestie è diventade un draz;  
 màncin i pols, e il sanc si spant a svuaz.

A la prede duc' côr; ma, oh, viste amare!  
 ciâtin che il Lôf l'è trasformât in mus...  
 Oh vitime inocent! anime rare!  
 vivude in pûertât, nemie del lus!  
 l'è chest il premi che furtune avare  
 acorde 'e tô virtût? (crudel influ!)  
 di furôr, di vendete il cil rimbombe:  
 no vês mazzât un mûs, ma une colombe!

Onorât l'infeliz di sepulture,  
 ogni valent al met la pive in sac.  
 Soturno il Capo cu la muse dure,  
 avilît, pinsirôs a chest so smac,  
 si sint un cercli al ciâf, si disfigure,  
 e al ciât in tiare sbarlufît e strac;  
 'i si romp la curdele dei bregôns,  
 e il coragio e il valôr van pai talôns.

.....

Par viodi la gran bestie 'e côr in fole  
 la int curiose, e pûar Denêl glutis,  
 chè la vôs jé fermade in miez de gole.  
 Si sfuarze infin, ma prime al arossis,  
 po' al conte la fazende in ton bemole;  
 devant che la finissi ognun capis,  
 e fra i scivii e il son des covertoriis  
 di chesc' tredis champions àn fin lis gloriis.

.....

Daniel looks up and sighs with much relief,  
 for joy delirious near to suffocation.  
 He orders a half-turn, and as their chief  
 appoints each champion to his battle-station,  
 With bated breath they stare a moment brief:  
 muskets are levell'd, triggers press'd: sensation!  
 The riddled beast falls down without a quiver,  
 and from the corpse the blood flows in a river.

They run towards it, see - O vision bitter!  
 The slaughter'd wolf turns out to be - a moke!  
 O innocence! O soul for man's love fitter,  
 stranger to luxury, to want bespoke,  
 is't thus ungenerous Fortune stoops to quit a  
 debt to your virtue? Let us then invoke  
 the ire and vengeance of outrag'd religion:  
 you would have better done to kill a pigeon.

They think it right the wretched beast to bury,  
 but in their pockets leave the victor's fife.  
 Their Leader's face is anything but merry  
 at this, the greatest failure of his life:  
 he feels a head-ache which is painful, very,  
 daz'd by a world with every torment rife.  
 Nor were his humour and morale improv'd  
 when braces snapp'd and breeches downward mov'd.

(They march back)

Of villagers, impatient all to see  
 the mighty beast, a crowd upon them rushes.  
 Poor Daniel gulps and finds his throat to be  
 block'd strangely, but at last with many blushes  
 he tells the tale in very minor key.  
 The listeners soon catch on to why he flushes,  
 and whistles and the clash of dustbin-lid  
 the Great Thirteen of all their glory rid.

(The wolf dies of laughing)

CARLO FAVETTI

(1819-1892)

17.

Ai miei amis

Chel me país, che l'Alpe Giulia siara  
 e cul Lisunz va fin ne la marina,  
 quant viodarai? Quant bussarai ché tiara,  
 che nassi mi à viodût e lâ in ruina?  
 Lontan di te, o me Gurizza ciara,  
 una vita iò meni erànt, meschina;  
 quant finirà? E il len de la me bara  
 dulà sarà taiât? Cu lu induvina?

'L è ver, sòl esiliat nel paradís,  
 in patria mé, cui miei, e liber sòl,  
 e sperî simpri in plui alegris dîs;  
 ma tantis voltis che pensànt io stoi  
 a chel che i'ài lassât nel me país,  
 mi ciati cu lis làgrimis nei voi.

CARLO FAVETTI

(1819-1892)

17.

To my friends

That land of mine the Julian Alps enclose,  
 which with Isonzo reaches to the sea,  
 when shall I view? when kiss the grass that grows  
 where I was born and found calamity?  
 O my Gorizia, dearest town, the woes  
 I suffer now, I suffer far from thee.  
 When will it end? My coffin's wood, who knows  
 what stranger's hand will cut, from what strange tree?

'Tis true I'm exil'd to a Paradise,  
 have family and friends, am not confin'd,  
 and not denied hope's soothing balm and spice.  
 But when I think of all I've left behind  
 in my own land, then more than once or twice  
 I find myself with scalding tears half-blind.

PIERI CORVAT

(1863-1933)

18.

Brindisi

Sèal benedet el sanc de vît, tan' bon  
 quant c'al è bon! Sèal benedet, amîs,  
 pe buine companie c'al fâ, pal ton  
 di bon umôr c'al svec tes companîs.  
 Sèal benedet e quant che une passion  
 l'anime nus ingrispe, o lis fadîs  
 nus macòlin i uès, o i ciavêi grîs  
 no consintin maiôr consolazion,  
 e quant c'al scôr a taule in ocasion  
 di gnozzis o de nassite dai fis,  
 o di fiestis dai sanz e de nazon...  
 Tra lis rosis de vite e lis urtîs,  
 sèal benedet el sanc de vît, tan bon  
 quant c'al è bon! Ohilà! brindis, amîs!

PIERI CORVAT

(1863-1933)

18.

Toast

Blest be the vine's rich blood! When it is good,  
 how good it is! Blest be it, friends, I say,  
 for boon companionship, when, as we should,  
 we feel ourselves encourag'd to be gay.  
 Blest be it too when some quick passion would  
 ruffle our soul, or when the daily fray  
 has left us bruis'd and sore, or hair too grey  
 forbids the joys we'd welcome if we could.  
 Blest is the table where the wine-flask stood  
 to mark a wedding or a natal day  
 or holy feast or people's nationhood.  
 Let thorns or roses meet us on our way,  
 blest be the vine's rich blood! When it is good,  
 how good it is! A toast, my friends, I say!

19.

Robis bielis, robis brutis

Robis bielis, robis brutis  
 che sucedin di lontan  
 i giornai che lis san dutis  
 nus es còntin tal doman:

e si trate de Turchie,  
 del Giapon, del... Kamtsiatcà,  
 ma si vîf cun culumie  
 fra Padiâr e Cussignà.

.....

Vite stupide, leade,  
 ogni di c'al passe un di:  
 come che' che jé passade  
 sarà che' che à di vignè.

E ognidun l'â lis sôs voris,  
 e ognidun il so paron...  
 Omenôns! ma come pioris  
 o siaradis o a passon.

O mont grant, o mont di viodi,  
 mont di gioldi... e no podé!  
 ocupâs simpri a proviodi  
 el pagnut che si pô vé.

E nemîs e seciaduris  
 e malans no màncin mai,  
 nè lis pizzulis brauris  
 dei magnifics basoi...

Libertât che tant 'o ami!  
 vite me' di presonîr!  
 Vie pal mont senze voltâmi  
 'o larès tant vulintîr...

19.

Weal and woe

Weal and woe, disgrace or glory,  
 dramas on some far-off stage:  
 read the whole exciting story  
 on tomorrow's printed page.

Now of Turkey 'tis they're speaking,  
 now Japan, now Kamchatkà,  
 while we merely go on eking  
 out our lives in Cussignà.

.....

Stupid life, in chains unending,  
 every dawn another day;  
 like the one that we've been spending  
 is tomorrow on its way.

Each man has his daily battle,  
 each one has a boss to bear.  
 Man alive! We live like cattle,  
 lock'd up here and herded there.

O thou world that wakes our yearning,  
 mighty world, see us instead  
 busy ever with the earning  
 of our meagre daily bread.

Bores and enemies and troubles,  
 these will plague us late or soon,  
 like the petty unprick'd bubbles  
 of each highly plac'd buffoon.

Freedom that I love so madly!  
 Freedom, my life's greatest lack!  
 O how through the world I'd gladly  
 go, and never once look back!

ENRICO FRUCH

(1873-1932)

ENRICO FRUCH

(1873-1932)

20.

Ti ài viodude

Ti ài viodude in automòbil  
fûr di puarte di Praclûs.  
Cun chei lusso che tu vevis,  
cun chei lavris duc' tenzûs,

puare frute, e m'impensavi  
co' tu levis a mulin,  
e tant bon che tu parevis  
cul vestit di regadin.

21.

Mandi, glesiute

Jè plantade tal cret che in alt la rêz  
e scuindude tal bosc come in t'un nît,  
fra la mont di San Roc che la protêz  
e il Tiniment c'al côr alî da pît.

Mandi, glesiute dai miei vôn's. Che cianti  
la primevere o che l'autun si sfante  
tai siei tramonz, simpri un segret confuart

mi ven di te, glesiute de me int,  
e alore il cûr, chest vecio cûr, si sint  
compagn del navigant c'al torne in quart.

20.

I saw you

In a car I saw you riding  
where the High Street northward dips,  
dress'd to kill, a pamper'd missy,  
with your bright-red painted lips.

And, poor girl, I fell to thinking  
when you us'd to work in t' mill,  
how you seem'd to me so pretty  
in your dress of humble twill.

21.

Greetings, little church!

It stands as on a platform on the crest,  
so nestling in the wood it hardly shows.  
San Rocco's Mount protects it on the west,  
and down below the Tagliamento flows.

Greetings, my grandsires' church. Let spring parade  
her beauty or let autumn-sunsets fade  
along the sky, to me you've always brought

a secret comfort, O my childhood's church,  
and my old heart seems here to end its search,  
like navigator coming back to port.

Il ciant del forment

Quant che rîf la primevere  
de la Tôr al Tiniment,  
ce tant biele  
la taviële  
dute verde di forment!

E d'istât, quant che il soreli  
vie pal cîl di flame al pâ, r,  
ce tant biele  
la taviële  
che vongòle come il mâr!

Dut chel mâr di spîs che lûsin  
e fra miez il confenòn  
che si drezze  
e s'imborezze  
par dai spice a la stagion;

dut chel mâr che si slontane  
vie pal plan, di ca e di là,  
ce belezze  
ce ricchezza  
sul moment di seselâ!

Al è il pan de nestre tàule  
c'al madrès cumo tal spi:  
cui c'al are  
la so tiare  
al so premi al ciate lì.

Premi e glorie de fadië  
la taviële colôr d'àur;  
cui c'al are  
la so tiare  
lu console chel tesaur!

The song of the corn

When the spring is gaily laughing  
from the Tor to Tagliament;  
how entrancing  
is the glancing  
green of cornfield's broad extent.

And when summer's sun is riding  
through the sky in majesty,  
O the breakers  
of the acres  
undulating like the sea.

All that sea of corn-ears shining  
and the poppy lurking there,  
haughty figure  
drawn up bigger  
to enhance the season's air.

All that sea on both sides spreading  
through the valley, broad and deep.  
O the pleasure,  
O the treasure,  
when the moment comes to reap!

'Tis the bread upon our table  
ripening now within the ear.  
All the toiling  
and the moiling  
finds its prize and guerdon here.

Prize and glory of the labour  
are the spreading golden fields;  
for the toiling  
and the moiling  
harvest consolation yields.

E m'impensi di pizul, co tornavin  
 i contadins del perdon di Barbane:  
 feminis, fruz, fantatis che ciantavin  
 lis litaniis pe planure lontane.

E m'impensi di quant che mi contavin  
 lis maraveis d'une citât romane,  
 dei patriarchis siei che comandavin  
 su dute quante la tiare furlane:

de fie di Rome e mari di Vignesie,  
 di Aquilee, che à lassât nome une glesie  
 in tai palûs e donge il ciampanîl.

Citâs che son in pîs a mîl a mîl,  
 cui lis nomene? Al contrari, di cheste  
 muarte citât il non par simpri al resti.

I mind me of my boyhood, when I saw  
 the folk returning from Barbana's isle:\*  
 women and boys and girls, whose voices bore  
 their litanies abroad for mile on mile.  
 I mind me also of the fabled lore  
 of some great Roman town which stood erstwhile,  
 and of its patriarchs, whose word was law  
 where'er Friulan plain and mountain smile.

Daughter of Rome was she, of Venice mother,  
 that Aquileia, which has left no other  
 trace than a marsh-girt church beside its tower.  
 A thousand cities stand in seeming power:  
 who speaks of them? With her they cannot vie:  
 of this dead town the name will never die.

---

\* near Grado and site of a Sanctuary of the Madonna.  
 It figures in Zaneto's amusing poem, I bragons di Zaneto.



25.

In biciclete

i

E vie corint. La biciclete 'e va  
pe strade blance sot i boscs di pins.  
Mùdin scene lis monz di ca e di là  
e al ven dai prâs l'odôr dei ciclamins.

E vie corint. Passi Schluse e Resiute,  
saludi Muez. ("Tu vâs cussî?" "Scuen lâ,  
chè il vîaz 'l è lunc e jò no puès stâ fêr. ").

Eco la Ciargne, eco al spalanche dute  
la puarte il Tiniment. E salt al stâ  
come une lanze il tôr di Pîluêr.

ii

La biciclete 'e va. Lassi Venzon  
sîarât, che s'insumie di un'atre ete,  
cun t'une muinie dentri di un porton  
e bieci geranios su la balconete.

Soi fûr des muris e si slarge il cîl  
denant di me. La biciclete 'e svolte  
tan che une plume e si viôt jù lontan.

Un caselant al svange l'ort, tranquil,  
un stradarûl al mene la cariole,  
un ciaradôr al va cul so dran dran.

25.

On my bicycle

i

And off we go. The bicycle pell-mell  
along the white road through the pine-wood speeds.  
Mountain gives way to mountain, and I smell  
the scent of cyclamen from flowery meads.

On, on I go, past Schlusa and Resiutta.  
I wave to Muez. ("Not stopping?" "I must fly;  
the way is long and I can only glance").

See Carnia there, see Tagliamento put a  
wide open door before me. There nearby  
Pioverno's tower stands upright like a lance.

ii

The bicycle speeds on. I pass through wall'd  
Venzon, of another epoch dreaming,  
see nun in gateway, and above me, sprawl'd  
upon the balconies, geraniums gleaming.

Outside the walls the sky begins to spread  
more widely over me. Like feather'd arrow,  
I skim the road that never seems to stop.

A road-man calmly digs his garden-bed,  
a sweeper pushes on his little barrow,  
a carter rides with rhythmic sound, clip-clop.

- 
1. sc. the 14th century, from which many of its build-  
ings date. It is famous for its mysterious mummies:  
13 corpses found in 1637 to have resisted putrefaction  
in their tombs in the Duomo and now exhibited in the  
Cappella di San Michele nearby. Such auto-embalming  
is known also elsewhere (e. g. in the vaults of St.  
Michan's Church, Dublin); but the cause varies from  
place to place. Here it may be the fungus *Hypha*  
*Bombyx*, which (like Dublin's limestone) absorbs  
moisture from the body.

## iii

Sot une cueste del San Simeon,  
mitût in scrufujût Bordan al tas,  
la glesie d'Ospedâl cu' l'ultin glon  
compagne qualchidun c'al mûr in pâs.

La biciclete 'e va viars la planure  
tal s'ciafojâz. Di un nûl grisât 'e fui  
l'ombre lunge sui bieî ciamps di forment.

E di uârdie al cianâl cun muse dure  
Osôv 'l è là. Forsi al scolte ance lui  
lis liendis che i conte il Tiniment.

26.

Al gnò figâr

Jò ti viôt ancimò parsore il mûr  
del ort, vecio figâr,  
s'ciavezzât, mal ridot e cussì dâr  
di murî. Ven l'unviâr  
(lu sentis-tu c'al ven?):  
il vint ti puarte vie l'ultime fuee  
e tu sês un puar len  
e tu sunis di rot tan che une bree.  
Ma te stagion plui buine,  
quant che tornin lis violis tai fossai,  
ancie tu, puar figâr, tu ti consolis,  
ti passin duc' i mâi  
e tu âs quasi braûre  
cu la gnove montore verduline.  
Po' ven l'istât, po' la sierade, e po'  
sarà piês di cumò,  
fin che une di sunarâs di rot  
par simpri e il to paron  
capitarà lì sot cun t'un picon  
a fâ lens di brusâ.

## iii

On one of Simeone's verdant knolls  
Bordano squats in silence. Further on  
Ospedaletto's church forlornly tolls  
the knell of one on his last journey gone.

The bicycle towards the plain descending  
enters the heat, and o'er the golden ears  
a cloud's dark shadow onward running swells.

Guarding the valley with its frown unbending  
Osoppo stands. Perhaps it also hears  
the legends which the Tagliamento tells.

26.

To my fig-tree

I see you still above the garden-wall  
protruding, fig-tree old,  
decrepit now and fragile, nor at all  
ready to die. With winter's cold  
(d'you feel it coming near?)  
the wind will strip the last leaf from your flank,  
and you will be a mere  
old piece of wood and creaking like a plank.  
The kinder season cures:  
when in each ditch again the violet grows,  
you too, poor fig-tree, will be comforted,  
forgetting all your woes,  
and feeling almost haughty  
in that fine new green uniform of yours.  
Then summer comes, the autumn, and I vow  
it will be worse than now,  
until one day you creak for the last time,  
your trunk wide open cracks,  
and then will come your master with an axe  
and faggots make of you.

27.

Par un mac di ciclamins\*

.....

E jò mi visi dal prin viaz in Guart,  
di une jevade fûr da l'ordenari,  
Jere gnot ancemò c'al ven gno pari:  
"Su, durmionât di frut, su c'al è tart!  
Tu vas in Ciargne cun to agne Fila."  
E mi consegne al ciaradôr di Vile.

Tacâs tal ciâr son doi di chei famòs  
ciavai di tîr di razze carintiane.  
Ciapìn, c'al criche il di, la Tresemane  
(vevin fât, prin di mòvisi, la crôs  
par tiare) e intant che plui si avvicinìn,  
lis monz 'e piârdin chel colôr turchin.

Fasìn soste a Cuelalt, passìn Artigne,  
lassìn in bande Osôv cu la fortezze  
e adalt Glemone, che jè une belezze,  
un quadri di pitôr. E jò - chel pigne  
di bassarûl! - c'o imaginavi, prime,  
lis monz in rie e cui paîs in cime!

Il ciaradôr fâs sclopetâ la scorie  
e trionfanz jentrin a Ospedalet:  
'o salti abàs infurmiât, miez zuet.  
Eco l'ustîr, eco la mangiadorie!  
Ce ustere grasse e ce cuisine grande  
e ce odôr di mignestre pe locande!

---

\* The complete poem consists of 15 stanzas.

27.

For a bunch of cyclamen

.....

I well remember (and will now relate)  
how I first went to Guart. It was a rather  
unusual waking: in comes my father,  
and "Up, you lazy-bones," he said; "it's late!  
You're off to Carnia to your Aunt Fila."  
So over to the waggoner from Villa.

Between the shafts stand two of those renown'd  
draught-horses of the kind Carinthia breeds.  
'Tis daybreak when we take the road that leads  
straight to Tricesimo (upon the ground  
first marking out a cross);\* soon to our view  
the nearing mountains lose their turquoise hue.

Collalto (where we stopp'd), Artagna past,  
we drive between Osoppo's solid fixture,  
and on the right, as pretty as a picture,  
Gemona on the mountain-side. At last  
the plainsman's fond idea I could drop,  
that every mountain has a town on top!

To crack of whip we make triumphal entry  
into Ospedaletto: down I leap,  
and find I cannot walk - my leg's asleep.  
Here is mine host, and round the tables, gentry.  
His wife, how fat! Her kitchen, how immense!  
And what a smell of dinner issues thence!

---

\* Cf. the departure in G. Cencigh's Aghe che passe (1971),  
p. 27: "Menot alore al à dât el segnâl de partenze... e  
dopo fat un segno di crôs cul mani... tal pulvin de strade,  
...i cjars 'e son partis." Similarly in Zaneto's poem,  
Gnozzis furlanis, with the added details that the cross  
is then broken up and thrown as far as possible.

Te locande si polse fin lis dôs,  
 po in viaz da gnuv. Chei grêbanos, chei flancs  
 des monz aduês! E il puint dai Riui blancs!  
 E il Tiniment c'al mande la so vôs!  
 Sint un sdrondenament di là di un ciamp:  
 al è il vapôr c'al passe come un lamp.

.....

Duc' chei pez che van su come colonis  
 c'al pâr di sèit'un domo! Sot i pins  
 son sparnizâs a grums i ciclamins,  
 sui pericui si viòdin crôs e anconis,  
 su l'ôr de aghe 'e businin lis seis,  
 e su la strade 'e son tassis di breis.

E soresere, quan c'o rivi su,  
 mi ven incuintri agne Filumene,  
 grande come gno pari, cun che vene  
 sul cerneli ance jê. "Cemût lajù?  
 Duc' pulît?" Mi trabas'ce par ciargnel,  
 mi slapagne ciapât a brazacuel.

Tal doman di matine 'o viarz i scûrs  
 e nome monz 'o viôt atôr atôr,  
 e po tal bâs un mulinut c'al côr  
 a planc a planc, dut plen di muscli i mûrs.  
 Parsore i tez e i cocolârs 'e spiche  
 la glesie del païs s'un t'une piche.

.....

Ogni volte c'o ciati i ciclamins  
 jô mi ricuardi di chest viaz in Guart.  
 Son antigâis? E pur al è un cunfuart  
 tornâ indaûr cui agns, tornâ a chei prins  
 afiez: ta ches memorîs rinfres'ciâsi,  
 dei pinsîrs di cumò dismenteâsi.

We rested in the inn till two o'clock;  
 then off again, past precipice and ridge,  
 past towering mountain and the Rughi bridge,  
 while Tagliamento echoed from the rock.  
 Beyond a field I heard a sudden roar:  
 it was a train that flashing past us tore.

.....

The rows of firs, like pillars upward soaring,  
 make a cathedral there, and scatter'd lines  
 of cyclamen are growing 'neath the pines.  
 A cross, an image wait for their adoring;  
 the saw-mills purr upon the river's banks,  
 and on the road are stack'd up piles of planks.

When I arrive 'tis evening once again.  
 Out comes to meet me Aunty Philomena,  
 tall as my father, with the same big vein a  
 mark on her forehead too. "Well, how's the plain?  
 All well?" Much in the Carnic flow I miss,  
 being hugg'd the while with many a smacking kiss.

Next morn I throw the shutters open wide,  
 and only mountains all around I see,  
 and far below, a mill-wheel noiselessly  
 revolving by the mill's moss-cover'd side.  
 Above the limes and walnuts rising higher  
 upon a peak appears the church's spire.

.....

Whenever now I chance on cyclamen,  
 this journey up to Guart comes back to me.  
 Is't ancient history? But it can be  
 a comfort to retrace the years, to when  
 our dear ones liv'd: drink memory's quick'ning potion  
 and be releas'd from all today's emotion.

EMILIO NARDINI  
(1862-1938)

28.

Lis stelis

A racuei ti vôi lis stelis  
tal gran prât dal firmament;  
jempli il zei cu' lis plui bielîs  
e po torni dal moment.

Planc, planchìn, une par une,  
vie pe gnot vuei lâ cirint:  
mi farai prestâ de lune  
la só sésule d'arint.

Cui sa l'Albe, simpri usade  
a ciatâlis, co ven fur,  
cui sa mai se, invelegnade,  
no vora tornâ indaûr?

O, viodint che a ti lis dôî,  
dute in grinte ti dirà:  
"No ti bâstino i tiei voi?  
lis mês stelis dami cà!"

EMILIO NARDINI  
(1862-1938)

28.

The stars

Gathering stars for you I'm going  
in the meadows of the sky.  
A full basket I'll be showing  
when I come back by-and-by.

One by one, in silence blindly,  
down to pluck them I shall bend,  
and her silver sickle kindly  
I shall ask the moon to lend.

It may be that Daybreak, ever  
wont to find them ere she burn,  
will be so enrag'd that never,  
nevermore she will return.

Or, when I with them present you,  
she will ask you with a frown:  
"Do your eyes then not content you?  
Those are my stars; put them down!"

29.

Lenghe e dialet

1.

A chei Furlans che 'o viôt a stuarzi il nâs  
 se qualchidûn al cîr di scrivi sclet  
 in tal nestri lengaz, che a lor no ur plâs;  
 a chei Furlans che crodin che l'afiet  
 pe mari Itâlie impon in ogni câs  
 di usâ la lenghe e fâ sparî il dialèt  
 fasint di "babbo" ai fruz e nô "papà",  
 propri a lor in furlàn vœi ciacarâ.

3.

Scomenzi e us prei di tignîmi daûr.  
 Un pinsîr, si capîs, sei brut o biel,  
 o legri o dolorôs, par saltâ fûr  
 da la pîzzule ciase dal cerviel,  
 o de ciase plui grande di un bon cûr,  
 nol pô in public mostrâ nude la piel:  
 bisugne c'al si viesti di espressions  
 che son la so giachete e i siei bragóns.

7.

Tornin al argumènt, vœi di in ce mût  
 che nus convèn vistî un pinsîr par fâ  
 c'al sedi ancimò lui dopo vistût;  
 che tra la nestre int al puedi lâ  
 cul stamp dal lûc dulà c'al è nassût,  
 c'al vebi l'ande, l'estro, il fevelâ  
 sempliz dal popul che lu devi lei,  
 lombàrt, romàn, furlàn, sei ce c'al sei.

10.

Cialait lis contadinis quant che a vore,  
 sparnizzadis pai ciamps in libertât,  
 van seselant sot il soreli in bore;  
 cialailis ce tant bielis tal istât,  
 cu' la cõtule curte, quasi sore  
 i zenoi; e sul ciâf, ròs, inflamât  
 un fazzolèt; si drezzin un momènt,  
 come da un mar dut aur, sù dal formènt.

29.

Language and dialect

To those Friulans who turn up their noses  
 whenever someone bravely tries to write  
 this tongue of ours, of which they are the foes;  
 to those Friulans who do love aright  
 our mother Italy, but wrong suppose  
 they must then wipe Friulan from our sight,  
 and make their sons say "babbo" for "papà";  
 to these I speak in their vernacular.

.....  
 I am beginning, so attention please!

All thoughts, 'tis clear, whether fine or lewd,  
 joyful or sad, if they would leap with ease  
 from out the brain's small casket all subdued,  
 or from a kind heart's nobler mansion, these  
 cannot appear in public in the nude.  
 They need the tropes the rhetorician teaches;  
 these constitute their jacket and their breeches.

.....  
 Returning to the subject, hear how best  
 a man may clothe a thought, that it may be  
 in truth itself what people call well-dress'd,  
 and walk abroad among us fearlessly  
 bearing the hall-mark of its natal nest,  
 with all the idiom and simplicity  
 of those who read the product of his quill,  
 Friulan, Lombard, Roman - what you will.

.....  
 Look at the peasant-women when they're toiling  
 among the fields all unconstrain'd and free;  
 they reap away beneath the hot sun boiling:  
 how beautiful they are in summer! See  
 them there, with short skirt roll'd right up and coiling  
 almost knee-high, while face glows ruddily  
 beneath the kerchief; then with back up-drawn  
 they stand above a golden sea of corn.

## 11.

Cialailis, mo, di fieste cu' lis mudis  
 di messe grande, come che van vie  
 tigninsi par un dêt, plui che vistudis  
 imbredeadis di galanterie,  
 cui voi sbassâz, come che fossin nudis,  
 plenis di pôre che lis ciolis vie...  
 Di fat qualunque, a viodilis, si acuarz  
 che, puaretis, fasin un gran sfuarz.

## 12.

Mudadis lis mudandis, jê cûssi  
 ance par l'ûs de lenghe o dal dialèt,  
 e pari Dante tant 'a la capi  
 che, ciatânt tal latin juste il difiet  
 d'un abît incolât, 'a la finî  
 cul mètilu in casson par scrivi sclet  
 in volgâr, il lengâz ciolt sù de strade  
 discôlz, senze golèt, senze velade.

## 14.

E, si capis, cun chel tantin di pari,  
 la lenghe, - la plui biele di chest mont -,  
 'e doventà di bot la lenghe mari.  
 Ma, paraltri, bisugne tignî cont  
 che cun je si è fat l'abît leterari,  
 chel abît che us disevi e che in confront  
 dai dialez, lizerins, al è un pivial  
 che in glesie al va benòn, ma in file mal.

## 15.

Tignin, duncè, ben cont dai dialèz  
 che dut e ben 's si pò dî cun lôr:  
 son fuarz te ràbie e dolz tai morosèz,  
 san dî la gionde, san vaî il dolôr:  
 de la int, lûc par lûc, mostrin i aspîez  
 che miei nol podarès fâ un braf pitôr:  
 ogni nestri ricuart a lôr si lee,  
 tigninju cont, son quadris di famee.

But look at them on Sunday, when they don  
 their clothes for church: they hold each other's hand,  
 and walk with all their ease of movement gone,  
 encumber'd by that finery so grand,  
 and eyes downcast, as though with nothing on,  
 afraid of being laugh'd at where they stand.  
 Poor girls! It needs no great debate,  
 that they are in a most unnatural state.

Mutatis now mutandis, this affair  
 of dialect or language is the same;  
 and father Dante was so well aware  
 of this, he saw where Latin was to blame,  
 a garb too starch'd for modern thoughts to wear.  
 Laying it in the drawer whence it came,  
 he us'd instead the language of the street,  
 the vulgar tongue, in shirt-sleeves and bare feet.

.....

Now obviously, with such a great begetter,  
 Italian, the fairest speech of all,  
 becomes at once a mother-tongue and better.  
 But on the other hand we must recall,  
 its literary garb can be a fetter,  
 and as I said, in terms of weight can fall  
 below the nimble dialect, as cope  
 suits ill at home, though well upon a pope.

So cherish dialects and hold aloft,  
 for there is nothing they cannot express:  
 they're strong in anger, and in love are soft;  
 they sing our joy and weep in our distress;  
 they show a nation's varied aspects, oft  
 as well as finest painter could, no less.  
 To them our every memory is bound,  
 sweet album of the family in sound.

CELSE CESCUTTI (Argeo)  
(1877-1966)

30.

Gnot vagant

Cimûl chî ciatât  
tel fîs de gnot scure,  
zemût razirât?  
L'è un luc bandonât,  
l'è un sît sconfinât,  
bessôl, di paure:  
un gri spaventât,  
un nûl misteriôs,  
un mont mai spietât.  
Tel spazi lontan  
al rive dal plan  
un zigo smuartît;  
un'altre zuite  
rispuint a l'invît  
planc planc dal so sît.  
L'è un luc trapassât,  
un timp cence vite,  
un moment mai spietât.  
Il fin un rezint,  
un marmo, un blancôr,  
un'ombre, un lusôr.  
L'è un sît mai sintût,  
l'è un mont mai vivût  
restât cence int.  
Al vampe un lumîn;  
'ne ufierte 'smenteade  
par sorte restade;  
e un zito di bant  
al sta compagnant  
chel nuie di prin.  
L'è un fin cence un vai,  
un sium scomparît,  
un cûr tramortît,  
un'eco di mai.

30.

Wandering night

But how hither brought  
in the heart of darkness,  
oh, how was I caught?  
'Tis a place unsought,  
unbounded by aught:  
all emptiness, starkness!  
a cricket distraught,  
a mysterious cloud,  
a world never thought.  
From the far inane,  
from the distant plain,  
comes a muffled hoot;  
then another owl  
returns the salute  
from its sheltering shoot.  
'Tis a place of nought,  
where hours lifeless prowl,  
a time never thought.  
A boundary-wall,  
a marble all white,  
a shadow, a light.  
'Tis a place never heard,  
a world where none stirr'd,  
unpeopled by all.  
The lamp-wicks fizz:  
an offering unheeded  
and no longer needed.  
And silence in vain  
returns once again  
where Nothingness is.  
'Tis a tearless close,  
a dream lost too soon,  
a heart in a swoon,  
an echo of woes.

CELSE CESCUTTI (Argeo)  
(1877-1966)

## SPARTACO MURATTI

(1875-1937)

31.

La massàrie di Pre Checo

A sintì chel discors il capelan  
reste di clap, al si met a vai,  
e tra i sanglòz la ciape par la man  
come par tratignile di parti;  
fin c'al sbroche il dolor: - O Mènie mê,  
cemût vivi in chest mont cence di te?

Cui sarà bon di cuêi il jeur sul spêt,  
e i fasûi cul musèt a la furlane,  
e i foncs su la gridele a scote-dêt?  
Cui di guciâmi i cialzetons di lane?  
Cui come te di sopressâ lis pletis  
dai ciârniz, di tignî cont des planetis?

.....

T'un colp di man va in ciâmare a mudâsi  
e torne jù che no samee plui je;  
lui nol fâs nacie ad-ore di sintâsi  
che al si ciate denant pront il cafè,  
la só pipe, il tabac e un bicerin  
di che' trape che 'i fâs vignî il morbin.

- O Marie, Sant' Antoni benedet!  
No ài mai viodût un miracul compàgn.  
Che il Signôr mi perdoni se 'o dîs sclet  
che a piardi Mènie ài fat un gran guadagn;  
nome che chiste... cave occasionem,  
ne nos inducat, Checo, in tentationem.

.....

## SPARTACO MURATTI

(1875-1937)

31.

Father Checo's house-keeper

(Father Checo, a 30-year old priest in a Carnic village,  
learns that his pearl of a house-keeper has to go into hospital)

On hearing this, the priest could hardly stand,  
so thunderstruck he was: he starts to wail,  
and sobbing deeply takes her by the hand,  
as though sheer force to keep her could avail.  
At last his grief bursts out: "What shall I do,  
how shall I manage here depriv'd of you?"

Who's going to cook for me the spitted hare,  
the beans and sausage in Friulan style,  
or grill my mushrooms till their flesh will glare?  
Who's going to darn my woollen socks the while?  
Who'll press my shirts and leave so good a border  
as you, and keep my chasubles in order?"

(The housekeeper's remedy is to send her young niece,  
Rosina, from the city)

At once the niece goes to her room to change,  
and on descending seems a different girl.  
He's hardly time to take a seat when, strange,  
the coffee's vapours from the table curl,  
his pipe is ready for him, and a glass  
of wine invites to let all sad thoughts pass.

"O Mary and Saint Antony the blest!  
I've never seen a miracle like this.  
The Lord forgive me, it must be confess'd  
this change has gain'd me more than I shall miss.  
Only, this girl... cave occasionem,  
ne nos inducat in tentationem."

.....

in ogni cās  
dopo di un mēs che jere sù Rosine,  
durave in che' canoniche une pās,  
un serèn tra il tinel e la cusine,  
un lat e mîl cussî perfet che 'o dîs  
che il compagn no si ciâte in Paradîs.

Dome che il purgatori ere tal cûr  
dal pûar predi, e al cresceve di par di;  
ma lui no lu varès mai pandût fûr  
se al ves crodût magari di murî.  
Al diseve al Signôr: "Domine impetro  
gratiam tuam", e a chel altri: "Vade retro!"

.....

E in che' glesiute blancie di montagne  
cul so quarti denant tra i cistinârs,  
che par che 'e svoli sore la campagne  
che si piart jù pai ciamps e pai filârs,  
denant a la Madone in zenoglon  
al preave che 'i dēs pās e pardon.

Oh, si dabòn! Intant che cu la bocie  
al dîs: - "Ave Marie", "Salve Regine" -  
spaurît come un polèz che al cîr la clocie,  
tal quadri de Madone al viôt Rosine,  
e lui sot a vâl dut squintiât:

- Se no 'l ven un miràcul, soi danât...!

E il miràcul lu à fat la Madonute:  
quanche, piardût il ciâf, une domènie  
al stave par di dut a di che frute,  
jù tal sotquarti al sint la vôs di Menie!

- Sestu cà? Isal za finît il mâl?

- Po 'i pàrin pōs doi mēs in ospedâl?

L'indoman di matine 'e ven la vecie  
cul solit cafè e lat in sagristie:

- Tu podevis polsâ, mandà to' gnece.

- Rosine? Lu salude; 'e lade vie.

Pre' Checo al mole un strît, al va par tiere,  
e par vot dîs al sta in jet cu la fiere.

D'in che' di, pôc al mangie e manco al bēf,  
nol va a ciazze, nol zuie di tressiet;  
ma che sei ploe, c'al sei soreli o nēf,  
finide messe al ciape sù e al va dret  
a preâ lassù in alt ogni matine  
che' Madonute che somēe Rosine.

Be that as it may,  
for that first month Rosina was his groom,  
in that old vicarage such peace held sway  
between the kitchen and the dining-room,  
such milk and honey in a perfect splice,  
that one would miss the like in Paradise.

But Purgatory there was, within the heart  
of that poor priest, and daily worse it grew;  
but he had rather died, for his own part,  
than that his secret any other knew.

He'd pray the Lord: "O Domine, impetro  
gratiam tuam", and t'other: "Vade retro!"

(He loses his taste for hunting and begins to visit a little  
church in the mountains)

And in that little white-wash'd mountain-church  
nestling up there amid the chestnut-trees,  
which seems to launch itself as from a perch  
above the fields and vineyards on the breeze,  
he knelt before the Virgin and he pray'd  
for peace, and pardon if in thought he stray'd.

All very well! But while his lips are then  
framing: "Ave Maria", "Salve Regina",  
as frighten'd as a chick that's lost its hen,  
behind the Virgin's face he sees Rosina.  
Ah, then the bitter groan and beaten brow!  
"Only a miracle can save me now."

And Mary deigns that miracle to fashion:  
one Sunday, when he could refrain no more,  
when just about to tell the girl his passion,  
he hears his old housekeeper at the door.  
"What! Back already? Are you really well?"  
"Is two months there not long enough a spell?"

Next morning the old woman brings his piece  
of bread and coffee, as she us'd to do.  
"You could have stay'd in bed and sent your niece".  
"Rosina? Gone, and says good-bye to you."  
A cry bursts from his lips; he falls as dead,  
and for a week lies feverish in bed.

From then he has no appetite nor thirst,  
he hunts no more, in cards no interest takes;  
but rain or fine, let snow or tempest burst,  
once Mass is over, off he goes and makes  
a bee-line for that church, where he has seen a  
Madonna with the features of Rosina.

## BINDO CHIURLO

(1886-1943)

32.

'O ciantarài

O strade quietine sot i pôi,  
 che tantis voltis tu mi menis vie,  
 savarestu menâmi ta chel trôl  
 c'o levî a nolis cu la baronie?  
 'O cirivi cidin, cun furbarie,  
 sui malics 'o slargiavi tant di vôi,  
 e ce sfladâ di glorie e di ligrie!  
 e ce cori pe strade sot i pôi!

Cumò, stradute, mêtimi in tal cûr  
 chel gust, chel cîl seren, chel aiarin  
 c'o ciantarài di fâus restâ di plante:

'o ciantarài come lassù tal scûr  
 chel rusignûl, che no 'l ciate padîr  
 e s'ingusis di gust, tan ben c'al ciante.

33.

Al Taiament

O Taiament, che tu vâs pal Friûl,  
 cul to lâvio di glerie, passonant,  
 cumò che sglonf tu businis passant,  
 ti ricuàrdistu dai sais dal ciavrûl?  
 Lassù puar e cuet come un riûl,  
 lis puemis ti passavin fevelant,  
 e tu tu ur levis vie ciacaruzzant  
 intôr i pîs, lizerin come un tûl.

Ma, ciatât un roiuc' par ogni trôl,  
 tu vegnîs iû, tu ti sglonfis a plen,  
 e tu ciapis possès de Furlanie.

Di là de grave, miec' scuindût tra i pôi,  
 un ciampânîl al cuche, e a cui cu ven  
 al bute, vie pe gnot, l'avemarie.

## BINDO CHIURLO

(1886-1943)

32.

I'll sing

O silent road beneath the poplar-trees,  
 whose beauty oft my wandering step decoys,  
 lead me, O lead me to that pathway, please,  
 where once I gather'd nuts with other boys.  
 I'd look around with cunning, make no noise,  
 and gape upon the bunch I could not seize.  
 What exultation swell'd my breast, what joys,  
 as there I ran beneath the poplar-trees.

O little road, but let me feel them now:  
 that joy, that gentle breeze, that sky serene,  
 and with my song I'll make the world stand still.

I'll sing, as warbles on yon leafy bough  
 that nightingale, which makes no pause between,  
 and chokes for sheer delight at his own skill.

33.

To the Tagliamento

O Tagliament', who through Friuli go  
 as though to pasture on your gravelly bed,  
 now that you roar, with swollen waters fed,  
 do you recall the leaping of the roe?  
 Up there where like a brook you humbly flow,  
 the girls would ford you with an easy tread,  
 and round their feet upon your way you sped  
 with nimble waters babbling light and low.

But on your journey down, you draw your due  
 from many little streams, and swoll'n with these,  
 you take possession of Friuli there.

Beyond your bed, half-hidden to the view,  
 a bell-tower peeps from out the poplar-trees,  
 and through the darkness calls to evening-prayer.

34.

Vilotis

- (i) Passarute di nîade,  
odulate di prin svôl,  
s'al bastàs di fâ la ciase  
su la crùchigne di un pôl!

S'al bastàs di fâ la ciase  
di patùs e di pantàn,  
e di vivi di rosade  
cence spindi un carantàn!

- (ii) Ce biel lâ cu la morose  
tal bearc' tra lûs e scûr,  
o poâsi insomp de braide  
co lis stelis sàltin fûr:

sàltin fûr ad une ad une  
come frutis incorint;  
pâr che àlzin la velete  
sot la scopule dal vint.

- (iii) Dio mi mandi la mê ore  
clare e nete un dì d'unviâr,  
quan'che a l'alte ogni monte  
à dut blanc il so tabâr;

quan'che pegre la taviele  
si dismole atôr, atôr,  
e cul puîn su la manàrie,  
al sta in scolte il boscadôr.

34.

Villotte

- (i) Little sparrow, still a nestling,  
little lark on your first walk,  
would that all I need for housing  
were the poplar's branching fork!

Would that all I need for housing  
were some twigs and muddy grease,  
and that I could live off dew-drops  
and not spend a penny-piece!

- (ii) Through the garden with a lov'd one  
sweet it is at dusk to go,  
or to lie upon the meadow  
when the stars begin to show:

one by one they come out peeping,  
like a game of hide-and-seek;  
'tis as if they lift their kerchief  
as the breezes smack their cheek.

- (iii) May God send me my last hour  
crisp and clear, one winter's day,  
when the top of every mountain  
has its white cloak on display;

when, all round, the spreading country  
slowly breaks its freezing bands,  
and with fist upon his hatchet,  
there the woodman listening stands.

GIOVANNI LORENZONI

(1884-1950)

35.

Ciampanis

Plôf. 'E sune une ciampane  
da lontan - cui sa dulà.  
Jè di ziert 'ne vite umane  
che finis di tribulâ.

Ze lancûr murî t'un'ore  
quanche il zîl al è inulât,  
e la ploë 'e cole, 'e cole  
cun chel estro disperât.

Oh, une grazie, sî, domandi  
nome che' - pa l'ultin di:  
che 'l soreli un rai mi mandi  
sun chel pont c'o ài di murî.

GIOVANNI LORENZONI

(1884-1950)

35.

Bells

Rain. There sounds a church-bell, tolling  
in some village far away.  
So another soul is rolling  
off its load of tortur'd clay.

O the grief, to die expressly  
when the sky is clouded o'er;  
and the rain is pitilessly  
settling down to pour and pour.

Ask of Heav'n one favour for me,  
to console my dying breath:  
that a sunbeam glisten o'er me  
at the moment of my death.

FRANCESCA NIMIS-LOI

(1876-1959)

36.

A un olm

Olm antic e solitari,  
verd altâr drezzât al cil,  
l'uragan nol ti spavente  
e dei nîz tu sês asîl.

Jò di spes sole, pinsose,  
ti contemple cun rispiêt;  
d'un lontan passât mi conte  
la grandezze del to aspiêt.

Dentri 'l tronc e vie pes ramis  
un misteri al pâr scuindût:  
as-tu un'anime sdegnose  
che nissùn à cognossût?

E la èdare che simpri  
dute verde, cun amôr,  
ti strenz fuart, ti lèe, t'inlazze,  
t'involuzze tôr a tôr:

ise, dimi, la compagne  
de to sorte, il to confuart;  
ti s'ciafoje, o ti dà vite,  
ise il ben...o la to muart?

37.

La None

Tal tinèl guce la nòne;  
'e lavore daurman.  
Al somèe che stèdi atente,  
ma il pinsir lu à tant lontan.

Si ricuarde d'une glesie  
d'un altâr e di un vel blanc,  
une vere, un "sì", une firme,  
e po vie, cun lui al flank.

Qualchi làgrime a la nòne  
sul lavor cole a planchin;  
d'improvvis si rasserene,  
al è entrât un nevodin!

FRANCESCA NIMIS-LOI

(1876-1959)

36.

To an elm

Ancient elm and solitary,  
altar green that seeks the sky,  
to the birds you grant asylum  
and the tempest you defy.

Often will I, lonely, thoughtful,  
contemplate your form with awe;  
and the grandeur of your aspect  
speaks of ages gone before.

In your trunk and through your branches  
some dark mystery seems to hide;  
have you, all unknown, undream'd of,  
soul and spirit fill'd with pride?

And the ivy there that ever  
in its green and loving hold  
clasps you, binds you, and so tightly  
twists around you fold on fold:

is it, tell me, the companion  
of your fate, your comfort still?  
Does it strangle or revive you,  
does it save...or does it kill?

37.

The grandmother

In the parlour Granny's sewing -  
see the busy fingers' play.  
You would think the work engrossing,  
but her thoughts are far away.

She is thinking of an altar,  
of the white veil of a bride,  
of a ring, a "Yes", a signing,  
of who stood there at her side.

So while Granny works, the tears  
softly slide from cheek to chin.  
Suddenly her features brighten,  
as a grandchild dances in.

PIETRO PASCOLI (Piero di Sandenêl)  
(1887-1955)

38. Avemarie da matine

don, don, don...

Sune, sune tu ciampane  
spant pa vile la tó vòs,  
entre dentri in ogni ciase  
svee la int dal so ripôs.

Ciante il gial, al ciante il mierli,  
jeve l'odule dal prât,  
la taviele si risclare  
cul gnûf di c'al à cricât.

Armoniose une prejere  
va sù in alt viers il Signôr,  
il soreli il mont colore  
e ognun torne al so lavor.

PIETRO PASCOLI (Piero di Sandenêl)  
(1887-1955)

38. Morning bells

Ring out, bell, ring out and centre  
on the town your music deep;  
into every house now enter,  
wake the people from their sleep.

Cock is crowing, blackbird singing,  
o'er the meadow soars the lark;  
dawn is once again beginning  
from the fields to drive the dark.

Tuneful voices raise to Heaven  
prayers for that for which we yearn;  
sunbeams red the mountain leaven,  
and to labour all return.

FRANCESCA MARINI BARNABA  
(1877-

39.

Crepecûr

Zornade di ploe  
senze salustri.  
Colôr cinise  
dentri e fûr di me.  
Orès piêrdimi vie, cussì,  
senza pensâ:  
dismenteâ dut e no savê di vivi.  
Ma ricuàrz trisc' e malâs  
mi batin dentri il cûr  
par fâsi vierzi.  
Vegnît, za che tu olês,  
memòriis di passion,  
ricuàrz di bens pierdûz,  
speranzis e siums  
finîs tal nuie.  
Vegnît. Il disgòt dai stringèis  
'us compagne,  
e lis lagrimis che colin  
dai miei voi.  
'I ài frêt.  
No baste il fûg dal zoc  
par s'cialdâ l'anime ingrisignide  
né la vuestre presinze  
dà calôr.  
Ma vegnît istès  
a fâmi compagne,  
ombris dal timp passât,  
ma puartaimi cun vo  
quant che vais vie.

FRANCESCA MARINI BARNABA  
(1877-

39.

Heartbreak

A day of rain  
without break in the clouds.  
An ashen colour  
inside and outside me.  
I would just like to lose myself  
without thinking:  
forget everything, be unaware of living.  
But sad, sick memories  
beat within my heart  
to make me open to them.  
Come, since you wish it,  
memories of my longing,  
memories of lost joys  
hopes and dreams  
ending in nothing.  
Come. The water dripping from the eaves  
will accompany you,  
and the tears stealing down  
from my eyes.  
I am cold.  
The log-fire is not enough  
to warm the frozen soul,  
nor does your presence  
give warmth.  
But come all the same  
to keep me company,  
shadows of the past;  
but take me with you  
when you leave.

FRANCO DE GIRONCOLI

(1892-

40.

Elegie

Piàrdisi tal mâr dai siuns  
come il scirocâl tai nui  
ch'a si disgrope in ploe,

e la tiare si giolt  
di tant vaiûm.

MARIA FORTE NICOLOSO

(1899-

41.

Novembar

Rositis frescjs  
e dopo  
zois flapidis.  
A' son simpri contênz  
i muarz cidins.  
Il pizzighet sbaldît  
al bruse in grum  
mazzés disvuidâs.  
Il fum latisin  
al fâs plui miesti  
il simiteri.  
Ce dolz  
cialâsi ancimò.  
I muarz sot tiere  
no àn plui  
flusumie.

FRANCO DE GIRONCOLI

(1892-

40.

Elegy

To lose oneself in a sea of dreams  
as the scirocco does in the clouds,  
whose denouement is rain,

and the earth revels  
in such a weeping.

MARIA FORTE NICOLOSO

(1899-

41.

November

Fresh little roses  
and later  
wither'd wreaths.  
They are always content,  
the quiet dead.  
The grave-digger, thoughts elsewhere,  
burns a heap  
of scatter'd bunches.  
The milky smoke  
saddens still more  
the cemetery.  
How sweet  
to gaze on each other still.  
The dead underground  
no longer have a  
physiognomy.

ENRICA CRAGNOLINI

(1904-

42.

Lune gnove di iugn

Lune gnove di iugn

sèsule fine

pal formènt madûr;

lune dal ricòlt spetât,

lune di un bramât,

a lunc, amôr.

Lune gnove,

sul blanc tremôr di agacis,

sul blanc profum

che al incioche la sere.

Lune in scolte,

sul prât,

lune.

ENRICA CRAGNOLINI

(1904-

42.

New moon in June

New moon of June,

slender sickle

for the ripe corn;

moon of the awaited harvest,

moon of a lov'd one

long yearn'd for.

New moon,

over the white quivering of the acacias,

over the white perfume

which intoxicates the evening.

Listening moon,

over the meadow,

moon.

ANTONIO DELUISA

(1906-

43.

Mandi

Iò ti saludarai simpri cussì  
 co vignarai sot sere, a fâ l'amôr  
 in ciase to, o quant ch'al miò lavor  
 larai ogni matine, apene di;

iò ti saludarai simpri cussì,  
 sei un sflandôr il cîl, o sei nulât;  
 e s'o sarai content o disperât,  
 dal miò salût tu podarâs capî;

Iò ti saludarai simpri cussì,  
 se vie pal mont mi tociarà di lâ;  
 ma il cûr miò, di lontan, al tornarà,  
 sot gnot, cidin, dongie di te, culî...

iò ti saludarai simpri cussì,  
 une bussade e "mandi", ciar miò ben:  
 chest, dal miò afiêt par te al sarà il pen,  
 e "mandi" ti dirai prin di murî.

ANTONIO DELUISA

(1906-

43.

Mandi\*

Thus shall I always greet you, sweet, thus say,  
 whene'er at eventide I come to woo  
 you in your home, or each day, as I do,  
 pass on my way to work, at break of day.

Thus shall I always greet you, sweet, thus say,  
 whate'er the weather, cloudy or set fair,  
 and whether I am glad or in despair  
 (and which I am, my greeting will convey).

Thus shall I always greet you, sweet, thus say,  
 if I must wander off across the sea;  
 my heart will still return by night, and be  
 beside you here, however long the way.

Thus shall I always greet you, sweet, thus say;  
 a kiss, and "Mandi", - this, my sweetheart true,  
 shall be the earnest of my love for you,  
 this be my last word when I pass away.

---

\* Like Italian Ciao and Spanish Adios, Friulan Mandi is both a greeting and a farewell (cf. No. 21 and App. 1, Nos. 8 and 11, xx).

ADELGISO FIOR

(1916-

ADELGISO FIOR

(1916-

44.

Inscindalasci

O ce biel inscindalasci  
 di chest mont, cencie sunsûr;  
 e savei che domo l'aria  
 si è 'ndacuarta ch'a si mûr.

E murî di gnot, tun stâli,  
 con' ch'a si à ciapât il sum,  
 e no vê rancors di sorta  
 e no fâ sufrî nissun.

45.

Al è muart un pianista

Al è muart un pianista  
 e al duâr  
 cu las mans in crous.  
 Las gotas da cera  
 'a lu sclipignin.  
 La lûs dal sorêli  
 'a passa la lûs das ciandelas.  
 In tinel  
 il piano al tâs.  
 Ma un tarli  
 'a lu rosea.  
 Al iempla la ciasa  
 cul so sunsûr.  
 Al par ch'al mangi la cassa.

44.

To go away

O how fine if our departure  
 from this world were without fuss,  
 and we knew the air the only  
 witness we were dying thus.

Die at night in mountain-shelter,  
 while we sleep without reprieve,  
 with no anger or resentment,  
 knowing none is left to grieve.

45.

A pianist has died

A pianist has died  
 and he sleeps  
 with cross'd hands.  
 The drops of wax  
 splash him.  
 The light of the sun  
 overwhelms the light of the candles.  
 In the parlour  
 the piano is silent.  
 But a worm  
 is gnawing it.  
 It fills the house  
 with its whisper.  
 It is as though it were eating the coffin.

## NOVELLA AURORA CANTARUTTI

46.

Planchinìn

(1920-

Voa da vai planchinìn  
 come li' vîs,  
 di vierta  
 co 'a li'cùncin,  
 e la cjera in gjonda  
 'a na sa di ce doul  
 ch'a vâin li' vîs.

RENZA SNAIDERO

(1920-

47.

L'ore dolze

Butâsi sul prât  
 tal soreli dal dopomisdî  
 cu la muse in te jarbe,  
 cu la bocje in te tiare...

La mê ore dolze...

E sintîsi a sfantâ  
 tal odôr vîf dal nembri;  
 sintîsi a lâ in nie tal celest  
 e diventâ prât, cîl, Signôr.

AURELIO CANTONI

(1922-

48.

Ploe

Une ploe fine 'e cole  
 sui cops duc' grîs di cheste zitât viere  
 ch'e à la siere di un puar frut malât  
 che nissun console.

Dopomisdî lis stradis a' son cussì strachis  
 che il cinglinâ dal tram al pâr un sun  
 di campanel sclapât.  
 Partiare sot i pis qualchi fuêe  
 si cuvjarz di aghe e di pantan,  
 e dut si plêe tun dûl di sjum lontan  
 glotût come un clap tun flum.

## NOVELLA AURORA CANTARUTTI

46.

Softly

(1920-

Desire to weep softly  
 like the vines,  
 in spring  
 when they are prun'd  
 and the exultant earth  
 knows nothing of this pain  
 that makes the vines weep.

RENZA SNAIDERO

(1920-

47.

Sweet hour

To throw oneself on the sward  
 in the midday-sun  
 with one's face in the grass  
 with one's mouth in the earth...

My sweet hour...

And feel oneself dissolve  
 in the living scent of the turf;  
 feel oneself go into nothingness in the blue,  
 and become sward, sky, Lord.

AURELIO CANTONI

(1922-

48.

Rain

A fine rain is descending  
 on the grey tiles of this old town  
 with its look of a poor sick child  
 no-one is tending.

After midday the streets are so tired  
 that the clanking of the tram seems the sound  
 of a crack'd bell.  
 On the ground beneath our feet mass'd leaves  
 are cover'd with water and mud,  
 and everything is bow'd in the grief of a distant dream,  
 gulp'd down like a stone in the river.

DINO VIRGILI

(1925-

49.

La vegleSerenade:

Serenade di rosis e di grîs  
 par chê mê fantazzute indurmidide.  
 Lis stelis sul balcon in sfese a' cûchin  
 jenfri un ramaz di spiarsolâr in rose:  
 al sdrindûle tun nizzul di durmî...  
 'O orès platâmi achî sot la palade,  
 butâti un clap tal scûr, tacâ a cjantâ...  
 Balcon adalt... e tû tun jet di rosis  
 (chê di, tal prât, lis rosis tôr la muse).  
 Ninâ, cuessutis clipis di favî...

Gnotolade:

Canzion di bieles vôs tal miez de strade  
 cul sivilòt di scuarz, la lune insomp  
 e i grîs imò te braide, e jê durmî...  
 Ninâ, che i lens tal ort a' butin fûr:  
 domàn ti zimiaràn i butui creis...  
 E jo 'o orès jêssi in chel revoc di lune  
 ch'e ti cjarine il cuarp indurmidît  
 e mai nol cricàs di come ogni di...  
 Canzion tal miez de strade di un ch'al passe...  
 Ninâ, bucjute tîtare di sup...

Madins:

Sisilis svearinis sul pujûl:  
 a' crizzin... Fantazzine, za al sclarîs!...  
 e tû tu pûs cjantâ cul cûr siarât.  
 La bielestele 'e je jevade adore:  
 tu viarz la balcugnele indarindade,  
 dâj un basîn a pîz, torne a durmî!...  
 Lajû chel cjâr ch'al cloche sul stradon  
 al mene vie cun sê il lancûr de gnot,  
 e al lasse un clâr seren ienfri i ramaz.  
 Ninâ, vugluz 'studâz di latisûl...

DINO VIRGILI

(1925-

49.

The vigilSerenade:

A serenade of roses and of crickets  
 for that sweet girl of mine up there asleep.  
 The stars peep through the window's half-clos'd shutters  
 from 'midst the branches of a peach-tree's bloom;  
 it's swaying in the see-saw of a sleep...  
 I'd like to hide here 'neath the palisade,  
 throw stone up at your shutter, start to sing...  
 Balcony there... and you in bed of roses  
 (that day upon the grass, your rose-ring'd face)  
 Nina, little warm thighs of a wren...

Night:

A fine voice finely singing in the street,  
 with wooden pipe and overhead the moon,  
 and in the field the crickets, while she sleeps.  
 Nina, the orchard-trees begin to bloom:  
 tomorrow new-born buds will sway for you...  
 I'd like to be in that moon's tremulous beam  
 caressing now your sleeping body there,  
 that day just for this once might never dawn.  
 A street-song sung by someone passing by...  
 Nina, soft little mouth of deadnettle...

Matins:

Hark, early rising swallows on the hill:  
 they chatter... Look, my girl, it is the dawn!...  
 and you can sing with that clos'd heart of yours.  
 The morning-star is risen, up betimes:  
 open your casement with its silver sheen,  
 blow down a kiss, and then go back to sleep...  
 That waggon rattling on the road down there  
 is bearing off the languor of the night,  
 and leaves serenity within the boughs.  
 Nina, quench'd little eyes of sow-thistle...

Dismote:

'E à viarz i vôi: soreli sul balcon,  
 la viarte vive tal balcon in rose...  
 Orès cjàpâti, vuîte, chi tal braz...  
 Ma di ce sajal il to sen? di viole?  
 Nè di zî nè di viole: al sa di frute...  
 Cumò 'e jè in cjamesin dongje l'antîl  
 cui vôi inceâz, si met in comedon.  
 E la mê vôs dilunc il troi de braide  
 cu la rosade a gotis tai ramâz...  
 Jo 'o soi dome une vôs ch'e cjante, imò.

DOMENICO NALDINI

(1929-

50.

Primavera

Lizeris li' sisilis  
 'a svualin su li' stradis  
 e tai cops 'a sighin.

Primavera 'a si dirès,  
 in tal país, odorous,  
 clipit antic  
 al bat il prin soreli.

La glisia rosa,  
 la beorcja  
 di colours si inumidissin.

In ta un barcon  
 content un frut al siga  
 a li' sisilis novis  
 che atôr 'a svualin.

Awakening:

Her eyes are open; sun on balcony,  
 spring lives upon the balcony in bloom...  
 I'd like to seize you, pipit, in my arms...  
 Your bosom's fragrance - is it violets?  
 Not violets nor lilies, just a girl's...  
 And now she's in her night-dress by the sill;  
 with dazzled eyes she leans upon her elbows.  
 My voice along the pathway through the field  
 and dewdrops dripping, dripping from the branches...  
 And I am but a voice that's singing, still.

DOMENICO NALDINI

(1929-

50.

Spring

Nimbly the swallows  
 fly above the roads  
 and cry on the roof-tops.

Spring one would say,  
 in the village, scented;  
 warm, ancient,  
 the first sunbeams strike.

The pink church,  
 the waste land  
 grow damp with colours.

Upon a balcony  
 a boy contented calls  
 to the new swallows  
 flying around.

ALAN BRUSINI

(1923-

51.

Mans vueidis

Uê mi scjampe dut:  
 i pinsirs, i vôi des feminis,  
 l'ombre e la lûs dal dî  
 che mi smalite tes mans  
 come un jeur ferît.  
 Uê mi scjampe dut  
 come s'o vès lassât  
 lis mans sul zoc.  
 Tant vâl spietâ la gnot:  
 lis ceis ch'a invuluzzin tal scûr  
 dutis lis robis.

NADIA PAULUZZO

(1931-

52.

'Ne píciule tombe

A mi dami, Dîu, 'ne píciule  
 tombe di glerie  
 niciade da li' bugadis di vint.  
 'Ne tombe blancie in somp di un cucl.  
 Dongie 'l cîl.  
 E qualchi margarite nassude di me,  
 zale e lustre  
 come une flame trîmule.  
 Lasse ch'o sinti, Dîu, il ciant di rosade  
 de òdule  
 e la rane che grache  
 basse, tai rivai.  
 Iò ti darai, Signôr, il miò tasê.

ALAN BRUSINI

(1923-

51.

Empty hands

Today everything escapes me:  
 thoughts, the eyes of women,  
 the shadow and light of day,  
 which moves restlessly in my hands  
 like a wounded hare.  
 Today everything escapes me  
 as if I had left  
 my hands on the block.  
 I might as well wait for night:  
 the eyelashes which wrap in darkness  
 everything.

NADIA PAULUZZO

(1931-

52.

A little grave

As for me, give me, God, a little  
 grave of gravel,  
 rock'd by gusts of wind.  
 A white grave on top of a hill.  
 Near the sky.  
 And let some daisies born of me,  
 yellow and shining,  
 quiver like a flame.  
 Let me hear, God, the dewy song  
 of the lark  
 and the frog croaking  
 deep-ton'd, on the banks.  
 I will give you, Lord, my silence.

PIER PAOLO PASOLINI

(1922-

53.

'A planzin li' vis...

'A planzin li' vis;  
e in quanciu di lour  
ch'a li' vevin sarpidis pulit!  
E vuei nuia:  
muart, sanc, dolour,  
e il soreli tai nis.

Crist, fa passâ chisti' oris  
di dolour massa alt,  
ch'a no rivin i cours a puartâlu.

'A planzin li' vis, e tu, Crist,  
dani\* coragiu di vivi enciamò.

\* ni is Casarsese for nus.

ENOS COSTANTINI

(1950-

54.

Gnot di Nadâl

Frêt ch'al imbramiva  
mâglas di sanc sul asfalt  
e un muart.

Dulà éristu Bambin Gjesù?

55.

Monumento ai caduti

A nô nus àn dit:  
'E' bello morire per la patria".  
'O vin crodût,  
ma nol è stât biel.

PIER PAOLO PASOLINI

(1922-

53.

The vines are weeping...

The vines are weeping;  
and how many of those  
who prun'd them well, weep too!  
And today nothing:  
death, blood, pain's throes,  
and the sun in the nests.

Christ, let these hours pass,  
hours of pain too deep  
for hearts to endure.

The vines weep, and do thou, Christ,  
give us courage to go on living.

ENOS COSTANTINI

(1950-

54.

Christmas night

A numbing cold,  
stains of blood on the tarmac  
and one dead.

Where were you, Baby Jesus?

55.

Monument to the fallen

They told us:  
"It is beautiful to die for one's country".  
We believed,  
but it wasn't beautiful.

## APPENDIX 1

## POESIA POPOLARE

(a) Nine-nane

1. Ninâ, pipin di scune,  
to mari che ti à fat a si consume;  
ninâ, pipin di conce,  
to mari che ti à fat a ti sta donge;  
ninâ, pipin colone,  
to mari che ti à fat no ti bandone.

(b) Filastroche

2. ....  
"E ce strade veso fate, missêr Lavoreben?".  
"Le ài ciatade fate, che Dio us dedi dal ben."  
"La vês ciatade fate?".  
"Vevio di fale iò po'?".  
  
"Fin dulà seso rivât, missêr Lavoreben?".  
"Fin là dai miei cusins, che (ecc.)".  
"Fin là dai vuestris cusins?".  
"Vevio di stâ te strade po'?".  
  
"E dula us àno menât a durmî, missêr Lavoreben?".  
"In te stalute cu' la vaciute, che (ecc.)".  
"In te stalute cu' la vaciute?".  
"In tun iet di plumis, po'?".  
  
"E ce us àno dât di fâ, missêr Lavoreben?".  
"O sòl lât a passòn cu' la vaciute, che (ecc.)".  
"A passòn cu' la vaciute?".  
"Vevio di stâ in poltrone po'?".  
  
"E cun ce paràviso indevânt la vaciute, missêr Lavoreben?".  
"Cun tune bachetute, che (ecc.)".  
"Cun tune bachetute?".  
"Vevio di tirale pe code po'?".  
.....

## APPENDIX 1

## FOLK - POETRY

(a) Lullaby

1. Rock-a-bye baby, in cradle so fair,  
your mother who made you is worn out with care.  
Rock-a-bye baby, in chair so dear,  
your mother who made you is by you here.  
Rock-a-bye baby, the house's hope,  
your mother who made you will never elope.

(b) Nonsense-poetry\*

2. ....  
"And what road did you make (take), Mr. Workwell?"  
"I found it made, God bless you."  
"You found it made?"  
"Was I to make it myself?"  
  
"How far did you go, Mr. Workwell?"  
"As far as my cousin's house."  
"As far as your cousin's house?"  
"Was I to stay on the road?"  
  
"And where did they let you sleep, Mr. Workwell?"  
"In the stall with the cow."  
"In the stall with the cow?"  
"In a feather-bed, I suppose?"  
  
"And what did they give you to do, Mr. Workwell?"  
"I went to pasture the cow."  
"You went to pasture the cow?"  
"Was I to stay in an arm-chair?"  
  
"And with what did you drive the cow, Mr. Workwell?"  
"With a stick."  
"With a stick?"  
"Was I to pull it by the tail?"  
.....

\*For children's games and their various rigma-  
roles see Ce fas-tu?, 1944, pp. 308-315 ("Giochi  
e conte di fanciulli nel Cividalese").

(c) Prejere (Orazion)

3. Maria Vergina das montutas e das montiselas  
filava lin e stuarzeva seda.  
Biel stuarzint e biel drezzansi  
s'incuarzè c'a era gravidela.  
"Po' Joisus jo! cun cui sòio gravidela,  
che no ai partit peraula  
nè cun om nè cun femina batiada,  
nòme norsera cun san Jusèf da Padua?  
Se jo vès achì il gno curtelìn  
vorès tirâmel entre il cûr e l'anima."

Ma risponde chel Bambin del corpo fora:  
"Vo, ciare Mari, no steit a fâ cussì;  
se vo fais cussì, dutes las santes maris  
'a varessin da fâ cussì.

Vo vîs da fâ un Bambin tant bon,  
un Bambin tant ciar,  
che di clap al savarà fâ pan  
e di aghe al savarà fâ vin.

Al fasarà trentetrè agn il pelegrin,  
al sarà un piciul scolarût,  
ch'al larà a ciantâ  
la 'pistule par dut."

(c) Prayer

3. Mary the Virgin of mountains and hills  
was spinning flax and unravelling silk.  
While she unwound and was straightening up,  
she sudden perceiv'd that she was with child.  
"Jesus! By whom am I made with child,  
who have spoken with fewer  
than a single Christian, be it man or woman,  
except last night with St. Joseph of Padua?  
If I had here my own little knife,  
I'd stab myself 'twixt my heart and my soul."

But from her body then replies the Babe:  
"Do not thus, dear Mother;  
if you do thus, all holy mothers too  
would have to do the same.

You are to bear a Babe so good,  
a Babe so dear,  
that of a stone he will make bread,  
and out of water he'll make wine.

Thirty-three years he'll be a pilgrim, and  
he'll be a little scholar too,  
who'll go out to sing  
the gospel everywhere."

(d) Scongiuro

4. Santa Bàrbula e sant Simon,  
che nus uardin dal fug e dal ton,  
dal ton e da la saeta,  
Santa Bàrbula benedeta!

(e) Parodia

5. Pater noster quit quit,  
'a è tre dîs ch'i noi ài dit;  
se gno pari 'a no mi dà pan,  
no lu dîs nencia doman;  
se me mari 'a no mi dà mignestra,  
no lu dîs nencia a la fiesta.

(f) Danze

6. La puarte siarade,  
lis clâs 'e son sù:  
al passe chel zovin,  
al viarz e al va sù.
- La mari in cusine:  
"Ce fastu lassù?"  
"L'è il giat su pe s'cialis,  
ch'al cor sù e iù."
- Al giave lis scarpis:  
guai fâsi sintî!  
La ciape, la busse,  
la met a durmî.
- "Po cagne di fie,  
ce fastu lassù?"  
"Lis coltris coladis!  
Cumò lis ciol sù."

(d) Conjuration

4. Saint Barbula, Saint Simon, pray,  
fire and thunder keep away.  
Ward off thunder-bolt and -clap,  
Saint Barbula, save from mishap.

(e) Parody

5. Paternoster, quit quit,  
for three days I have not said it.  
If I get no bread from father,  
I'll not say 't tomorrow either;  
if from mother no minestra,  
I'll not say it ev'n at fiesta.

(f) Dance-song

6. Clos'd is the entrance,  
the keys are upstairs.  
Along comes a young man:  
a creak on the stairs.
- The mother in kitchen:  
"What's happening up there?"  
"'Tis pussy a-scampering  
up-'n-down on the stair."
- He takes off his boots - to  
be caught is his dread.  
He hugs her and kisses,  
and puts her to bed.
- "You bitch of a daughter,  
what's happening up there?"  
"The bed-clothes have slipp'd off;  
I'm putting all square."

(g) Coroz

7. Tite gno benedet,  
 dulà veso poiât lu vuesti falcet?  
 Tite gno ciar,  
 dulà veso poiât il vuesti codâr?  
 Tite gno di cûr,  
 ch'a è oro di seâ chel artigôl!  
 Oh ievait sú, Tite,  
 no stait a fâ portâ!  
 'O seis pûr tant zoven, Tite,  
 no podeso ciaminâ?

(g) Laments for the dead

7. O my Tite, once so blithe,  
 where have you laid away your little scythe?  
 O my Tite, O my own,  
 where have you laid the holster of your hone?\*
- For, dear Tite, you must know  
 'tis time to start that aftermath to mow!  
 O get up, Tite!  
 At being carried you should baulk,  
 young, so young, my Tite, still:  
 can you not walk?

---

\* Cf. p. 54 and the peasant Bepo in G. Cencigh's Aghe che passe (1971), "Water that passes", p. 33: Bepo al steve tornant a cjase dal cjamp...cul falcet su la spale, e 'l codar daur el cul... ("Beppo was returning home from the field with sickle on his shoulder and whet-stone at his hip").

8. . . . .

Pieri, pas cinc plaes dal Redentôr,  
 chi prei, perddonimi  
 s'a no sei stade adeguade cun te!  
 Oh Signôr, Pieri,  
 quarantesis agns 'a vîn stâ a durmî insieme  
 duci doi sun t'un plumâc',  
 e no si vîn nancie mai det "miarde", no, Pieri!  
 Cûr gno, Pieri, cimû' sestu sparî in t'un moment!  
 'Ai fat di dut, pue', ài fat ogni strabalz,  
 debiz di une bande e di chê ate,  
 e mi ài fint impegnâs i linzui,  
 i linzui mi ài vindut, Pieri,  
 par socòrichi, Pieri,  
 in ta to malatiate, muse me, cûr gno!  
 Signôr benedet,  
 mi vendei ancie la me persone iò  
 par iudâchi, sastu, Pieri!

. . . . .

'a vîn fat di dut par tirâ su la famee;  
 'a vîn tanc' pups, Pieri,  
 e un di une bande e un di chê ate,  
 come ch'a ian vulû', Pieri!  
 Oh Pieri, Pieri,  
 cetant ben ch'a chi ài vulû'!  
 'Ai simpri fate la part dal gno dovè  
 cun te jò, Pieri, in dut e pardut,  
 e viou' ch'a chi sei stade une femine fedêl!  
 Va mo', Pieri, va, omenòn gno, va, cûr gno!  
 Mandi, Pieri!  
 Pree pa me, muse me! Mandi, mandi, Pieri!

1. ch represents hard Carnic prepalatal c for t of the pronoun ti.
2. For "vious", 2nd sg. pres. of vedê. The same form occurs in the comic "De Profundis" of the Carnic writer, G. Rupil (1858-1931) (D'Aronco, Antologia, p. 439).

8. . . . . (4 lines)

Peter, by the five wounds of the Redeemer,  
 I beg you, pardon me  
 if I have ever disappointed you!  
 O Lord, Peter,  
 forty-six years we have slept together,  
 the two of us on one mattress,  
 and we never said a bad word to each other, no, Peter!  
 O my heart, Peter, how you vanish'd in a moment!  
 I did everything, too, made every effort,  
 debts here, there, and everywhere,  
 even pawn'd the sheets,  
 have sold the sheets, Peter,  
 to help you, Peter,  
 in your illness, my dear one, my heart!  
 Blessed Lord,  
 I would have sold even my body, I would,  
 to help you, do you realize, Peter!

. . . . . (6 lines)

We did everything to bring up the family;  
 we have so many children, Peter,  
 here, there, and everywhere,  
 just as they wish'd, Peter!  
 O Peter, Peter,  
 how I lov'd you!  
 I have always done my duty  
 by you, Peter, in everything and everywhere,  
 and you see, I have always been a faithful wife to you!  
 Go now, Peter, go, my big man, go, my heart!  
 Farewell, Peter!  
 Pray for me! Farewell, farewell, Peter!\*

- The most interesting point about this Lament is that it was collected (in Carnia) in 1959, long after the custom of thus lamenting a death was believed to be extinct (II Tesaur, 1960, p. 10).

(h) Racconto agiografico

9. Sant Alessio inlubià  
 fasè consei e si maridà:  
 come vué la ciolè,  
 come doman la lassà.  
 "Ai fat vôt di castitât  
 di fâ siet ain di virginitât  
 e 'l me librût tal lassarai."  
 "Âi abandonat miò pari,  
 âi abandonat mia mari  
 l'aur e l'arint  
 e ancemò mi orès lassà."  
 E 'l ciapa sù el so librût  
 e al là a fâ pinitinza;  
 quan' ch'al è un tantin indenànt  
 al ven el so inemí  
 par intentalu  
 e 'i disè:  
 "Lessio, Belessio,  
 tu às el to ben a ciasa  
 e tu vas a zirí mal:  
 iè la to muier e dama  
 sui barcóns  
 che va a spas cui compagnons!"  
 "O no no, no podis cròdilu,  
 'o ài lassàt la me muier e dama  
 cusint e vaint  
 sun chel barcon di prima."  
 E 'l ciapa sù el so librût  
 e 'l torna indaúr.  
 Quan' che la so muier e dama lu viodè,  
 duta quanta si ralegrè.  
 "O no no, dona sovrane,  
 sòì vignút a puartàus un avís  
 che io ierí dismenteàt."  
 E 'l ciapa sù el so librût  
 e 'l torna indaúr.

.....

(h) Hagiographical narrative\*

9. Saint Alessio, in love, just tarried  
 to ask his friends, and then got married:  
 one day he took her,  
 next day he forsook her.  
 "I've made a vow of chastity,  
 to keep seven years' virginity;  
 my little book I'll leave to you."  
 "I left my father,  
 I left my mother,  
 gold and silver,  
 and still you want to leave me."  
 Then up he takes his little book,  
 and off he goes, a contrite sinner.  
 Far he has not gone,  
 when the enemy appears  
 to tempt him,  
 saying:  
 "Lessio, Belessio,  
 your weal is at home,  
 and you go seeking woe:  
 your lady-wife appears  
 on balconies  
 and keeps men company!"  
 "No, no; I cannot believe it.  
 I left my lady-wife  
 sewing and wailing  
 on that balcony of ours."  
 And up he takes his little book  
 and goes back home.  
 His lady-wife at sight of him  
 rejoic'd exceedingly.  
 "No, no my queen,  
 I have but come to tell you something  
 which I had forgotten."  
 And up he takes his little book  
 and off he goes again....

\* An even more "popular" Veneto-Emilian version of this legend is given and discussed in Il Tesaur, 1959, p. 8 and 1960, p. 2.

## (i) Strambotto

10. E tu, ninine, sestu benedete,  
tiriti in nà e dami un pôc di plete.  
No sta a fâtal dî plui di une volte,  
tiriti in na e dami un pôc di coltre.

(j) Vilotis

11. i. Ai bussât la me morose,  
e l'ai dit al siôr plevan;  
a mi à dat par pinitince  
che la bussi ance doman.
- ii. Jé ben biele la frutate,  
ma tociâle no si pô;  
se tociâle si podeve,  
la varès tociade jo.
- iii. Maridaisi, fantacinis,  
maridaisis al prin c' al ven:  
viodis ben c' ance la jerbe  
quan ch' è sece al va in fen.

(i) Strambotto\*

10. Forgive me, sweetheart, if I must complain:  
move nearer; let me have a bit of sheet.  
And mind I do not have to ask again:  
move nearer - now the blanket's off my feet!

(j) Villotte†

11. i. When I kiss'd my sweetheart, duly  
to the priest I told it, who  
straight absolv'd me on condition  
that I kiss tomorrow too.
- ii. Yes, the girl is very pretty,  
but she's not for touching, no.  
Were it possible to touch her,  
I myself had had a go.
- iii. Find a husband quickly, maidens;  
take the first who comes your way.  
Look upon the grass, how quickly  
once it's dry, it ends up hay.

---

\* A hendecasyllabic strophe of four to ten or more lines with "feminine" ending, satirical in tone, and introduced into Italy from Provence in the 13th century. Examples in Friulan are few and mostly derived from Venetian. The genre and its name have been derived from the Provençal (often satiric) estribot (from estریف "quarrel"; cf. "strife") and the other genre called Contrasto, on which see Intr. p. 32 and Poem No. 1.

† See Introduction, p. 34.

- iv. Montagnutis, ribassaisi,  
fait un fregul di splendôr,  
tant ch'o viodi ancîe une volte  
là ch'o levi a fê l'amôr.
- v. Domandade une rosute,  
iê mi à dit che no son sôs;  
domandade par morose,  
mes à dadis dutis dôs.
- vi. Joi, ce peraulis dolcis  
che mi dîs il miò morôs!  
A lis disin ancîe i altris,  
ma no son come lis sôs.
- vii. Se ti doi une bussade,  
'i al dirastu al to morôs?  
Parce ustu che 'i al disi,  
se ancîe lui al è golôs?
- viii. Oh, cialait ce biel garoful,  
ce garoful ben metût!  
In tal sen di ché bambine  
al somêe c'al sei nassût.
- ix. Al vaiva lu soreli  
al viodêlu a partî.  
Iò ch'i soi la so murosâ  
no lu àio di vaî?
- x. Se Salamòn tornàs in tiere,  
lui ch'al ere professôr,  
nol varès tante maniere  
come vo di fê l'amôr.
- xi. Aga, aga e simpri aga,  
mai 'na gota di bon vin;  
sola, sola e simpri sola,  
mai podê gambiâ distî.
- xii. Duc' mi disin: "Cia', ce biela,  
cia', ce butul di sclopôn!",  
ma nissun fra tanc' batecui  
di sposâmi nol è bon.

- iv. Little mountains, sink your summits,  
let a little sunshine through,  
just enough for me to gaze on  
where I us'd to go and woo.
- v. When I begg'd one of her roses,  
she to give was rather loth;  
when I woo'd her as my sweetheart,  
then she straightway gave me both.
- vi. O the words my lover whispers!  
Hearing them, how sweet it is!  
Others say them too, but somehow  
they have not the sound of his.
- vii. Would you tell your lover, if a  
kiss upon your lips I plac'd?  
Why on earth should I so tell him,  
if he also likes the taste?
- viii. Look upon that sweet carnation,  
how that place it doth adorn!  
In the bosom of that girl, it  
looks as if it had been born.
- ix. Ev'n the sun itself was crying  
when it saw him say good-bye;  
how much more must I, his sweetheart,  
be allow'd for him to cry!
- x. Not King Solomon returning,  
though in wisdom all above,  
could compete with you in learning,  
when it comes to making love.
- xi. Water, water, always water,  
never of good wine a tot!  
Lonely girl, for ever lonely,  
would that I could change my lot!
- xii. They all say to me: "You're lovely;  
you're a sweet carnation-bud";  
and yet, when it comes to marriage,  
every flatt'rer is a dud.

xiii. Catinute generose,  
tu tu 'i plasis a ognidun!  
Tu di duc' tu sês morose  
e la sponse di nissun.

xiv. Sclopecûrs, passions penosis  
stan tai cûrs inamorâz;  
e vaî no zove nuie,  
nê murî da disperâz.

xv. La rosade da la sere  
bagne il flôr dal sentiment;  
la rosade da matine  
bagne il flôr dal pentiment.

xvi. Volîn gioldi l'alegrie  
come zovins che nô sîn;  
sunarà l'avemarie  
dopo muarz che nô sarin.

xvii. A murî, murî, pazienze!  
in chest mont no vîn di stâ;  
ma jé dure la sentenze,  
no savê dulà si va!

xviii. Benedez chei di une volte,  
ma son mêi chei di cumò:  
une volte jo no eri,  
e cumò soi ance jô.

xix. Se lis stelis fossin bassis  
che podessin fevelâ,  
contaressin robis bielis  
che ancimò nissun lis sa.

xx. Al è lât a mont soreli,  
al è lât par duc' i doi,  
une strente di manine...  
mandi, mandi, che jo voi.

xiii. O my generous little Shirley,  
you're the joy of everyone;  
you are everybody's girlie,  
and will be the wife of none.

xiv. Heartbreak and an anguish'd longing  
lovers' hearts have always tried;  
weeping will avail you nothing,  
nor committing suicide.

xv. Ah, the dew that falls at even  
bathes the flower of love intense;  
but the dewdrops of the morning  
bathe the flower of penitence.

xvi. All we ask is to be care-free  
like the youngsters that we are;  
calling still will be the belfry  
after we are dead and far.

xvii. Dying's one thing - that we lastly  
have to cut this worldly bond;  
but it makes the sentence ghastly,  
not to know what lies beyond.

xviii. Men of former times were happy;  
happier still the present age.  
Once the world went on without me;  
now I too am on the stage.

xix. If the stars could stoop from heaven  
and could utter human word,  
they would tell of marvels such as  
human ear has never heard.

xx. See, the sun has set already,  
set for both of us; and so  
let me hold your hand a moment...  
mandi, mandi, off I go.

(k) Canzonete12. La bieie Sompladine

.....

- (iv) 'E sunin lis ciampanis, dis ié,  
lassín di ris'cielâ.  
Lis processions 'e passin;  
aninlis a cialâ.

.....

- (xv) Se i Turniezzins no vegnin, dis ié,  
io no stupis di lôr:  
ai Sanz ben pòc 'e crodin,  
e pòc ancîe al Signôr.

- (xvii) Oh ciale ce meracul, dis ié,  
iu Glemonàs, daûr.  
Oh, ce biel trop di pioris!  
un vert, un neri, un scûr.

- (xviii) Son blancs, son ros, son moros, dis ié,  
son d'ogni fate siet;  
ma pâr che sepin meti  
ben la nuvize in iet!

- (xxii) E chel vielût ch'al cimie, dis ié,  
e che al pedee cul flât,  
al pâr ch'al sedi un furbo  
ben plui che no malât.

- (xxiv) Lassín, lassín che passin, dis ié,  
tornín a ris'cielâ;  
val plui lu miò laroni,  
che dut il lôr passà.

- (xxv) La bieie Sompladine, oh ié,  
cun tante presunzion,  
'e à ciolt un vieli, un gobo, oh ié!  
che al iere un pòc di bon.

(k) Song (Scolding)12. Comely Sompladina

(She is haymaking when she hears the church-bells)

- (iv) I hear the church-bells ring, says she;  
it's time a rest we took.  
There'll be processions passing;  
let's go and have a look.

(She makes unflattering comments on the various  
village-contingents)

- (xv) If none come from Tolmezzo, says she,  
I do not find it odd.  
They have small faith in sainthood,  
and little more in God.

- (xvii) O look at that great wonder, says she,  
Gemonà at the back,  
O what a flock of sheep it is,  
one green, one dark, one black!

- (xviii) They're white, they're pink, they're dark, says she,  
seven different kinds of head.  
I bet they're good at putting  
their little brides to bed.

- (xxii) And that old man there winking, says she,  
and also breaking wind,  
I bet he's not so ailing,  
to judge by how he grinn'd.

- (xxiv) But let them go on marching, says she;  
the hay must still be made.  
I rate my own dear Johnny  
above their whole parade.

- (xxv) The comely Sompladina, oh jé!  
so difficult to suit,  
has married an old hunchback,  
and ne'er-do-well to boot.



"Indulà vastu, Catine biele?"

"O voi a moris di baràz, o missâr pari."

"Mostrimi lis moris di baràz, Catine biele."

"La ciavra lis à mangiadis, o missâr pari."

"Mostrimi la ciavra, Catine biele."

"Il beciâr la à copade, o missâr pari."

"Mostrimi il beciâr, Catine biele."

"Il beciâr al è sotiara, o missâr pari."

"Mostrimi la tiara, Catine biele."

"La nêf la à taponada, o missâr pari."

"Mostrimi la nêf, Catine biele."

"Il soreli la à disfada, o missâr pari."

"Mostrimi il soreli, Catine biele."

"Il soreli 'l è lâf a mont, o missâr pari."

"Mostrimi la mont, Catine biele."

"La mont 'a iè sun doi pai, o missâr pari."

"Mostrimi i pai, Catine biele."

"I pai son brusâz, o missâr pari."

"Iò me ne voi, Catine biele,

Iò me ne voi, Catarinele."

"Where are you going, my fair Katie?"

"I'm going a-blackberrying, father."

"Show me the blackberries, my fair Katie."

"The goat has eaten them, father."

"Show me the goat, my fair Katie."

"The butcher has slaughter'd it, father."

"Show me the butcher, my fair Katie."

"He is under the ground, father."

"Show me the ground, my fair Katie."

"The snow has cover'd it, father."

"Show me the snow, my fair Katie."

"The sun has melted it, father."

"Show me the sun, my fair Katie."

"The sun is behind the hill, father."

"Show me the hill, my fair Katie."

"The hill is on two poles, father."

"Show me the poles, my fair Katie."

"The poles are burnt, father."

"I'm off, my fair Katie,

I'm off, my little Katharine."

(m) Indovinelli\*

15. (i) Cui che la fâs, la fâs par vendi;  
cui che la compre, no la dopre;  
cui che la dopre, no la viôt.  
(La casse di muart)
- (ii) 'I ài une s'ciatule di pierutinis  
dutis rossis, dutis finis,  
dutis bielîs e d'un colôr:  
cui ch'al induvine al è un dotôr.  
(Il miluz ingranât)
- (iii) Ciamp blanc,  
semenze nere,  
doi che cialin,  
cinc che arin.  
(La man ch'a scrîf)

\*Cf. G. Tassoni, Proverbi e indovinelli, - Folklore mantovano (Olschki, 1955) and Michele di Filippis, The literary riddle in the 17th century (which includes some by Michelangelo).

(m) Riddles

15. (i) He who makes it, makes it to sell.  
He who buys it, does not use it.  
He who uses it, does not see it.  
(A coffin)
- (ii) I have a box with many a little stone,  
each delicate and red, and all my own;  
all beautiful, their colour is the same:  
if you guess this, add "Doctor" to your name.  
(A pomegranate)
- (iii) White field,  
black seed,  
two looking,  
five ploughing.  
(A writing hand)\*

\*This is none other than the Indovinello Veronese, famous as the earliest document in Italian (Dionisotti and Grayson, Early Italian Texts, p. 1). This Friulan version, like the other dialectal ones quoted by E. C. Bondi in the Romagnol magazine La Pie of March-April 1951, p. 72, substitutes for the pen as plough the two eyes. This is strange, because the vomer di penna (Petrarch cxxviii, 5) is the germ of the simile; cf. the etymology of write (cut, engrave, as on Runic stones; German reissen, ritzen), scrivere, graphein, all originally meaning scratch. Perhaps it was felt that the oxen had already implied the plough. The significance of the eyes, however, varies: in Romagnol they arbega, sc. erpicano, i.e. rake over the ground, i.e. re-read the text; in Parmigiano non fanno niente and in Marchigiano stanno a vedere, i.e. are idle spectators; while the guarda of Ticinese and Trevigiano agrees with Friulan's cialin presumably in meaning that both pen and plough have to be guided, or possibly, as another Parmigiano version implies (due vigili pel campo), that the field must be guarded. On the question of the meaning of pareba, it is worth noting that parâ is the normal Friulan word for "driving forward" (cf. poem App. 1 No. 2). Bondi points out that the simile is found in Paulus Diaconus (ca. 725-797), Eusebius (260-340), and the comic poet T. Quinctius Atta (d. 77 B.C.). Cf. Corriere del Friuli, Jan. 1974.

(n) Mûz di dî\*

16. (1) La buine dote la dà il pari, la buine femine il Signor.
- (2) L'ore di gustâ pai siôrs 'e jè quan' che àn fan, pai pitocs quan' che and' àn.
- (3) L'è stât un sôl galantom in chest mont, e ance chel lu àn piciât.
- (4) Lari pizzul, no stâ robâ, che il lari grant ti picjarà.
- (5) L'ultin tabar l'è fat senze sachetis.
- (6) Se al plûf il dî d'Ascense, quarante dîs no si sta cenze.
- (7) Farai  
'l è fradi di no fâ mai.
- (8) Miôr un no su tun plat di buine ziere che un si tun podin di brute maniere.
- (9) Cui che ten cont pal spinèl, spant pal cocòn.
- (10) I litiganz 'e fasin il past, iu avocâz lu mangin.
- (11) La fan 'e mude la fave in mândulis.
- (12) Ogni len 'l à il so carûl.
- (13) 'L è miei dî "Puar me" che "puars nô".
- (14) Miei un iustament magri che une sentenze grasse.
- (15) Dês feminis e un'ocie fasin un marciât.

(n) Proverbs

16. (1) The father gives the good dowry, the Lord gives the good woman.
- (2) Dinner-time for gentlemen is when they are hungry, for beggars when they have something to eat.
- (3) There has been only one good man in this world, and even him they hanged.
- (4) Little thief, do not steal, or the big thief will hang you.
- (5) One's last coat is made without pockets.
- (6) If it rains Ascension Day, forty days 'twill be that way.
- (7) "I shall do" is ever brother of doing never.
- (8) Better a "No" on plate of cheerful jowl than "Yes" in bucket of a sullen scowl.
- (9) He who is thrifty with the tap is wasteful with the bung.
- (10) The litigants prepare the meal, the lawyers eat it.
- (11) Hunger changes beans into almonds.
- (12) Every wood has its worm.
- (13) Better to say "Poor me" than "Poor us".
- (14) Better a lean conciliation than a fat court-order.
- (15) Two women and a goose make a market.

\* For a list of proverbs written down in the 16th century see D'Arconco's Antologia, p. 84.

## BIOGRAPHICAL NOTES ON THE PROSE-WRITERS \*

Prose

RENATO APPI (b.1923), clerk, writes for the stage in both Italian and Friulan. His L'ultin perdon (ca. 1960) is accounted by some "the most serious" play in the whole Friulan repertory, doubtless on account of its complete break with tradition and use of the technique associated with modern Irish and American drama. D'Aronco, the first to notice this quality, prefers however Appi's "impressionist" poetry. He uses a western dialect.

CARLO MICHELE d'ATTEMS (1711-1774), first archbishop of Gorizia (after the suppression of the Patriarchate of Aquileia in 1751) did not disdain as such to preach in Friulan as well as in Italian and Slovene. This indication of the prestige of the language is in accord with the compilation of a Commentary on the Gospels in Friulan by a 4th-century Bishop of Aquileia (Introd. pp. 25 and 31).

Discors ne la visita pastoral

10

\* See note on p. 139.

ANTONIO BELLONI (d.1554), notary, is remembered only for two letters which happen to be of more than merely philological interest.

A M. Zuantoni di Cortone

8

AURELIO CANTONI (v. p. 156)

Une peraule

21

RICCARDO CASTELLANI (b.1910), schoolmaster,

having discovered from his own reading the linguistic affinity of Friulan and French, decided there was no reason why the lesser Romance tongue should not resemble its great sister in the aesthetic sphere also. Hence the abandonment of parochial themes and a meticulous attention to purity of diction and accuracy of syntax. In his poetry this expressed itself in the precedence given to form over substance.

GINO CENCIGH (b.1928), civil servant, has revealed his poetic and narrative talent in "Aghe che passe" (1971).

Lant a molin

26

LUZIO DI CJANDIT (Lucio Peressi)

A writer of short stories

COUNT ERMES DI COLLOREDO (v. p. 146)

Proteste dal autôr 9(a)

Dialogo d'une citine cul confessôr 9(b)

FEDERIGO COMELLI (1826-1892), engineer (he wrote a "Plan for a water-supply to Gorizia" in 1887), had to spend much of his time outside Friuli as a result of his patriotic activities in favour of an Italian Gorizia. His prose is in a deliberately elevated style, as though to prove that Friulan is fit for something more than folk-tales and jocose narrative. Two poems, rescued by Chiurlo from misattribution to others, deservedly figure in Friulan anthologies.

GIOVANNI BATTISTA CORGNALI (1887-1956), lawyer and man of letters (he was Chief Librarian of Udine's magnificent Biblioteca Comunale from 1922 to 1954), is ranked next to Ascoli in terms of Friulan scholarship. No-one laboured with greater devotion than he over the buried literary patrimony of Friuli. Co-founder of the S. F. F., in his own writings he

vindicates Friulan's claims to cultural parity with its sister-tongues.

Sui marciépîs di Rive Bartuline 14

RANIERI MARIO COSSAR (1884-1963), teacher, has published several studies of folklore and collections of Friulan legends.

Storia dai tre naranz 18

LEA D'ORLANDI (d. 1965), though important in the history of Friulan poetry (p. 49), deserves mention here for her comedy, "Al è mior ce che Dio mande", published in Ce fas-tu? of 31 Dec. 1944.

CHINO ERMACORA (1894-1957), journalist, worked as a kind of Public Relations Officer for Friuli, writing numerous works on aspects of its life, including a Guide to Udine, and founding a Society, "Friuli nel mondo", whose magazine he edited.

Par Ercole Carletti 15

ANNA FABRIS (1872-1959), schoolmistress, is remembered less for her occasional verses than for her comedies and her Friulan patriotism.

Ambulatori in vile 16

ARTURO FERUGLIO (1859-1967), accountant, was a prolific writer of comic works, both theatrical and literary. (Introd. p. 59). His humour, self-confessedly inspired by Jerome K. Jerome, is often satirical. His story-telling instinct led him also to translate some of the Gospel parables (App. 2, Nos. 3-4).

Cul timp si mendarà

19

GIOVANNI GORTANI (1830-1912), lawyer, garibaldino, and printer, settled finally in Carnia on the unification of Italy in 1866. Like his cousin Luigi, he set himself to collect legends, stories, documents, and vilotis (p. 34) of his region, stimulated to it by regret for a world crumbling before his eyes. This mixture of sadness and humour confers its special note on his story-telling, making it at once popular and personal.

Lant jú pe Tresimane

13

LUIGI GORTANI (1850-1908), engineer (he built roads, aqueducts, dams, bridges, schools in Friuli and railways in Spain), fortunately extended his collecting of Friuli's flora to that of her folktales, which he had the sense and skill to reproduce with the minimum of

conscious elaboration.

PIER SILVERIO LEICHT (1874-1956), historian, professor in the Universities of Bologna and Rome, senator, was "the most authoritative personality in the field of Friulan culture in the first half of the century" (D'Aronco) (Introd. p. 59). Among his works is a Breve Stori del Friuli and Parlamento friulano.

GIUSEPPE MARCHETTI (b. 1902), priest, teacher of history and Latin, and author of a Grammatica friulana (1953), followed Corgnali in using Friulan for the treatment of scientific and other serious themes. Much of his work appeared in Patrie dal Friûl, a periodical founded in 1946 and openly "nationalist" in tone. As befitted a philologist, he paid particular attention to vocabulary, purging and enriching the language according to need.

Amôr pes peraulis

20

SOMEDA DE MARCO (v. p. 151).

Vilie di Nadâl

17

GIUSEPPE MARIONI (1880-1957), lawyer, is assured of remembrance less as the historian of his native Cividale than as the author of several comedies.

PIETRO MENIS (b. 1892), author of stories and legends notable for their authentic Friulan language, would have been Friuli's first novelist (cf. D. Virgili, p. 58), if only his novel Il cipres sul cuc ("The cypress on the peak"), finished in 1940, had been published. A shorter novel Sul agâr ("On the furrow") appeared in 1970.

Gno nono

24

ALVIERO NEGRO (b. 1920) has stimulated other members of Risultive to write for the theatre. His own plays have broken with the comic tradition in favour of topical themes such as the demolition of houses in the path of a motor-way (La cjase, 1966). A later play, however, taps Friulan folklore and reintroduces us to the mother of St. Peter (cf. No. 20).

VALENTINO OSTERMANN (1841-1904), teacher of Ital. Lit., collected folktales as part of his study

of popular traditions.

UGO PELLIS (1882-1943), famous for his writings on linguistic themes in Italian and German (he was Editor of the Atlante linguistico italiano), found in Friulano a field ideally suited to his enthusiasm and badly needing his ability. (He was a co-founder of the S.F.F.) The scepticism and pessimism of his poetry appear also in his prose-poem, Al rusignul svuarbât, which D'Aronco has called "one of the first gems of a reviving Friulan poetry". Pellis was one of the first to feel the need for this renovation (Introd. pp. 59-60), but his anticipation of the movement took the form of experiments in the classical metres.

CATERINA PERCOTO (1812-1887) was first encouraged to write (in Italian) by the poet Dall'Ongaro, and with such justification that her Racconti were presented to the public by no less a person than the formidable critic, N. Tommaseo (1858). She was fortunately not misled by this success into neglecting the language of the people amongst whom, as a "contessa contadina" in the village of San Lorenzo (near Bolzano), she spent

most of her life. And with that language she acquired also the legends and traditions of the region, and it was in that language that they cried out to be narrated. Stories conceived in the collective Friulan consciousness and expressing the essential Friulan character as much and as characteristically as their vilotis (p. 34) required to be told in the Friulan language; and it is this perfect wedding of form to thought which makes Percoto's Scritti friulani such an artistic achievement. They are untranslatable, as Percoto's own attempts prove. One of them, Lis striis di Germanie, has the double distinction of being called "a gem" by Dall' Ongaro and of inspiring Carducci's poem In Carnia.

Il voli di chest mont

12

LUCIO PERESSI: see LUZIO DI CJANDIT

PRE CHECO PLACEREAN (b. 1923) is taking an active part in the restoration of Friulan to the Church. He has translated the Gospels and the Acts and, in collaboration with Pieri Londar, the Epistles and Apocalypse. With his recent collection of sermons on the unity of the Church in Friuli he has thoroughly vindicated the claim of Friulan to be the language of the pulpit.

La letare di Pauli a cheidi Rome, 1, 8-12. App. 3, 1

The Lord's Prayer

App. 3, 3

Il Vanseli seont San Luche, xv, 11-32

App. 3, 2

RIEDO PUPPO (b. 1921), schoolmaster, is the author of tales based on local tradition and village-life. The collection Par un pel (1960) went through six editions in eleven years and possesses a subtle humour rare in Friulan writing.

Il Crist di Quilin

25

GIUSEPPE FERNANDO DEL TORRE (1815-1894), chemist, is another proof of the fact that artistic endowment "will out", whatever the circumstances may be. Thus his annual "Calendar" (Il Contadinel), devoted to the severely practical life of the countryside, has occasional flashes of inspiration, when the language rises to its theme. Hence it is not so odd that his Dialogue, La gran comete dal 1865, bears more than a superficial resemblance to Leopardi's Dialogo di un venditore d'almanacchi e di un passeggero (D'Aronco, pp. 280-1).

RINALDO VIDONI (b. 1904), clerk, can boast "the first attempt in prose to free Friulan from a certain 'local

colour'" (D'Aronco). In fact, his tale, I pins di San Ciandit, was at first criticized for lack of regional content.

DOMENICO ZANNIER (b. 1930), priest, has shown his devotion to Friuli not only in poems, sermons, and tales, but also in founding the first "Scuele libare furlane" in his native village.

El palut

23

DOLFO ZORZUT (1894-1960), schoolmaster, published his first fable in Friulan at the age of 16. (It had been preceded by a collection of vilotis two years earlier). Indefatigable in his search for stories, he was scholar enough to state his sources, and so much the born artist that the unmistakable imprint of his own personality left their original simplicity intact. In 1960 he was the sole surviving co-founder of the S.F.F.

## PROSE

1. Entries from various account-books (1345-1396):

(a) R den.xx che fo venduda la peverada che romans\* de la charitat. (1349)

\*"remained" (Italian rimase, from the verb rimanere replaced in modern Friulan by restâ).

(b) Spendei per legnis chu furin comperadis per lavar li bleons de li poveri den.12. (1357)

(c) Par doi ceris pizulis devant la Virgin. (1357)  
(Confraternita dei Battuti di Udine)

(d) Spendei per una seredura di zep\* che fo mesa su lu usso del chanpanili den. 24. (1360)  
\*Zep (stump, stock) is used for len (wood) because such artefacts required the harder part of the tree. An illustrated article on these locks by G.B. Corgnali in the Boll. della S.F.F. of 1936 (pp. 203-5) points out that similar locks in metal have been found in Pompeii.

2. Sentences for translation into Latin, with Key, based on A Latin Grammar for Friulans by "Petrus de civitate Austrie", called elsewhere "famosus Grammaticae professor", which was used by the School of Notaries at Cividale in the second half of the 14th century:

O domlans, quale son byelis, uno naturalmentri, l'altro per fuarco di freandis, a myo pare, si sforças pluy di complase ad alt(ri) ch'a vestris maric, chosa per la qual vos arinpintires davu la mu(art).

Acustuy, lu qual, abandonâ lu studi de la gnot, sta a udi flabis di feminis dongo lu fug, uay a luy! quant el sara grant.

La me madreso, molt pluy byelo di quantis dun-celis chu tu vedes ue, m'arecres cegna doy covins, gli quagl un e l'atri ven fat passa duto 'l di pe lo so contrado.

## PROSE

1. (a) Received 20d. from the sale of the sauce left over from charity.

(b) For logs bought to wash the sheets of the poor I spent 12d.

(c) For two little candles before the Virgin.

(d) For a wooden lock put on the belfry-door I spent 24d.

2. O ladies, who are beautiful, some naturally, others by dint of cosmetics, you are, in my opinion, trying to please others more than your husbands, a thing you will repent of after your death.

He who, forsaking study by night, listens to women's tales by the fire-side, woe to him when he is grown up!

It annoys me that my beloved, the fairest of all girls you have seen today, exchanges glances with two young men who happen to be in her neighbourhood throughout the day.

(ca. 1360)

3. Letter to Cividale Town Council (ca. 1400):

Ali savi e dischreç provedors e al chonsegl di Cividat  
signors mei charisims.

...el è ver signors mei chi io ai tolet di lo det  
ciudio duchati xi ad inprest e si ai fat chi me moglier  
si a inpromitut par ichon\* me per questi midiesimi  
dinari del det ciudio e questi midiesimi dinari io li  
investi in vin e diei achest midiesim vin a Francesch  
Sunich...lo det Francesch no mi a posut dar li deti  
dinari e chusi io soi romagnut in debida....

Bartolomio Tronbeta vostri      dadi adi xxij di april  
minim servidor                      in Plec

\* con (cf. Spanish para con)

3. To the wise and prudent Superintendents and Council  
of Cividale, my very dear sirs.

...it is true, gentlemen, that I borrowed 40  
ducats from the said Jew and made my wife guaran-  
trix for this same sum belonging to the Jew, and that  
I invested this same money in wine and gave this same  
wine to Francesco Sunich... The said Francesco has  
not been able to give me the said money and so I have  
remained in debt.

Bartholomew Trombeta your  
most humble servant

22 April  
Plezzo

(ca. 1400)

4. An administrative instruction (1416):

Se notori e manifest a zaschidun della fradaglio di  
Sento Mario chom Margiaretto moglier chu fo de Zuan  
di Ruvignaz saynt in buino malmuerio e in bon intellet  
per la Diogratia vuglint per remission delg sie pec-  
chiaz e per l'animo delg sie passaz, lassà davur la so  
muart allo detto fradaglio un star di forment e miez e  
un quinz di vin, lu qual forment e vin si debo vigni  
pagiat soro lo braydo del Mestron, lo qual braydo si  
è puesto in gliu confins di Luinis, con chest chu lo  
fradaglio debo fa in pan lu det star di forment e lu  
det pan si si debo partí in lu dí chu lo detto fradaglio  
ven di Sento Mario del Zorn e quest ello vols chu fos  
fat ogni an imperpetualmentri\* com appar instrument  
per man di Ser Nichula del Filitin nodar...

(From the Confraternita dei Battuti in Cividale)

\* Probably influenced by the Latin in perpetuum,  
though such confusion of negative and positive  
is not infrequent in dialect (cf. Romagnol  
amparsibul (possible) in Pulon Matt 2, 22, 4).  
But cf. Introd. p. 30, note 15.

4. Be it known and manifest to each one of the Confrater-  
nity of St. Mary that Margaret, former wife of John of  
Ruvignaz, being in full possession of her memory and  
intellect through the grace of God, wishing, for the  
remission of her sins and the soul of her departed, to  
leave to the said Confraternity after her death a bushel  
and a half of corn and a 32-litre tub of wine, which  
corn and wine must be paid for out of the farm of  
Mestron, which farm is situated in the territory of  
Luinis, on condition that the Confraternity must make  
bread from the said bushel of corn, and the said bread  
must be distributed on the day that the said Confrater-  
nity comes from St. Mary of Zorn, and this she  
desires to be done every year in perpetuity, as by  
this instrument from the hand of Mr. Nicola del  
Filitin, notary...

(1419)

5. Extract from a schoolboy's exercise-book of translations from Friulan and Venetian into Latin (1440):\*

In ce timp, e in ce pericol no sin, tu lu pus vedi: in lu qual, benche assai voltis jo ti ebe avisat di chiossis inusitadis, nuglediment chest, lu qual al presint ti scriv, è si fatt, che mai denant dririo non fo uldit, ni cognossut.

(From the Archivio notarile, Udine)

\* D'Aronco corrects Bianchi's dating (1330), but has himself inadvertently printed almost the same text under that date and as a private letter. (He prints "oris" for "voltis" and "vedê" for "vedi".)

6. A denunciation, from a notary's file (1460):

....io domandai al Charnel soldi 40. Mestri Mis si è li e rispuint e si disé: Chulau,\* ven lá di casa me che io ta li darai. Io li rispondei, lasín a doman ch'a l'è massa tart. Lui rispondé: se tu no vens, io no ta li darai doman che io voi fora de casa e cussi io zeì davur de lui e si lu clamai circha tre horis o veramenti quattro e dis: Mestri Mis, io soi chí, daimi li denari. Lui non fas altri ch'al mi sburtá la quarta par miz e fasmi chi chiadé in terre.

\* The name of the plaintiff (cf. D'Aronco, Ant. 136, line 10).

5. In what times, and in what danger we are, you can see; in which, though I have informed you of unusual matters on many occasions, nevertheless what I am now writing to you is such that it has never been heard of or known up to now.

(1440)

6. I asked the man from Carnia for 40 sous. Master Mis is there and replied saying: "You come to my house and I will give them to you." I replied: "Let us leave it till tomorrow, as it is very late." He answered: "If you do not come, I shall not give them to you tomorrow, because I am going away from home"; and so I went after him and called to him for about three hours or really it was four, and said: "I am here; give me the money." All he did was to slam the door in my face and make me fall to the ground.

(1460)

7. Evidence in a civil case involving a schoolmaster and a parent (1473):

Maestro Bertulo: Metît a menc, mestri Rainalt, ch'io viot vuestri figl yessi un disviat e grossolan e quant che fos in chîaf dal an, si per so grossese o disviament al non aves imparat, a vus displasares a payâ cinc ducac si chu paya gli altris amiis mituus, che duggh gli altris si han ben la ment di payâ e imparin vultir, e parzò vuardat il vuestri fat.

Rainaldo: Par cinc ducac ch'io spinde in un an, pur ch'al impari pur tant ch'al sepe attindi a la stazon, al mi baste assai.

8. Antonio Belloni writes to a friend dissuading him from writing a Geography of Friuli (1542):

Vo mi domandas cun grande instantie, chu fazint vo un disegh di tutte cheste Patrie di Friul, io vueil daus in note gliu Chystielg duch hierin dentro agl tîmps dagl Patriarchys et non si ciatin vuedî se no ruinaz..... Io havevi aggrumat d' Instrumenz antichs qualchi bielle memorie des chiosis de Patrie chun fantasie di fâ un Chudisut, ma io mi tollei iu dell' imprese, astret d'altro impaz et dubitant di piardî lu timp si chun piart plui chu sta a petenâ chianuz di domans fine a di seris. Vuardasi vuò, chu lis vuestris lunghis fadijs intor lu disegh senza stil, no fazij vaij la vuestre briaduze chu vul alg di metti iu pe gole; ch'io non stimi, ch'al se ben fatt che l'hom s'affadij d'honorâ la Patrie chun sos scritturis o dipinturis e lassi in chest miez la so briade di ciase murî di fan, chu nissune rason dal mont patiss che par un puchitine di glorie vane nus lassin vignî sul nestri sangh tante ruine. Massime quant chu servint a comun, si serviss nissun, che chun timp si porâ ben ciatâ qualchi persone, chu senza alcun so signes-tri farâ tal uffici par so apasê et cum galantarie; et la Patrie, si vuedî vul iessi servide, ha ben lu mut. Stait san.

7. Bertolo (the teacher): Remember, Mr. Rainalt, that I see your son as an undisciplined lout, and that when it is New Year's Day, if he had learnt nothing as a result of his gross behaviour and lack of discipline, you would dislike paying five ducats as all the other pupils\* pay, for all the others remember that they have to pay and they learn willingly; and so, watch it.

Rainaldo: As for the five ducats which I spend in a year, provided he learns enough to be able to attend to the shop, I am well content.

(1473)

\*taking "amiis mituus" to mean "friends put (in the school)".

8. You ask me with great insistence whether, as you are making a plan of the whole of Friuli, I will give you some notes on all the castles that were in it at the time of the Patriarchs and which today are nothing but ruins... I had accumulated from old documents some fine records of Friulan affairs with the idea of writing a little history, but I abandoned the undertaking, being busy with other matters and suspecting that I would be losing more time than those who comb their lap-dogs from morning to eve. Take care then that your long toil over the rough draft do not inflict suffering on your family, which wants something to put in its belly; for I do not reckon it a good thing, that a man should strive to honour his Country with his writings or paintings and thereby let his family die of hunger; for no reason in the world allows us to let such ruin come upon our flesh and blood for the sake of a little empty glory. Especially when, in serving the common weal, one serves no-one in particular, and with time some person will certainly be found who will perform such a service for his own pleasure and with elegance, without any disaster to himself; and the Country, if it wants to be served today, knows how to be so. Farewell.

(1542)

9. (a) Ermes di Colloredo's Preface to a satirical Dialogue (No. 14b) (ca. 1670):

La Comedie, par che disin diviars Autors, no fo inventade solamentri par ricrea i circostanz, ma di plui anchie e principalmentri par che podessin approfittassi e correzi ju costums, parcè che al dî di Ciceron la Comedie e jè une imitazion de nestre vite, un spieli de consuetudine e un' imagine de veretat, e second un altri autor e jè une spezie di favole, de qual s'impare a cognossi ce cu sei util in te vite umane e ce cu sei in te vite umane d'aburî com' impropri, disonest e vizios. Anzi par chest i Romans, al dî di Scaligero, e permetterin ai siei Poez di schiadenâ la so maldicenze e di schernî a so beneplacit i vizis, acciochè ju Popui sul timor d'un ciatif concet voltassin de buine bande i siei anims dissipaz e scorrez, che erin traviaz de virtuz. Onde par tant anchie io in tal formâ chest Intermiez, no hai intindut solamentri d'esponi un divertiment, ma ancie insieme cul metti in burle il contegno familiar des Chittinis, di dâ mutif di ravediment a ches che usin ste indiscretezze.....

9. (a)

Comedy, as various authors say, was not invented only to amuse the public, but even more and principally so that they could profit by it and correct manners, because according to Cicero Comedy is an imitation of our life, a mirror of custom and an image of truth, and according to another author it is a kind of fable, from which one learns to know what is useful in human life and what in human life is to be eschewed as improper, dishonest and vicious. Indeed, it was for this reason that the Romans, according to Scaliger, allowed their Poets to give full rein to their slander and to mock at vice to their heart's content, in order that Peoples, through fear of a bad reputation, might turn their dissipated, licentious minds, which had wandered from the path of virtue, towards the good. Wherefore I too, in composing this Intermezzo, have intended, not only to provide amusement, but also at the same time, by making fun of the familiar behaviour of a hypocrite, to enable those who are guilty of this indiscretion to mend their ways....

(ca. 1670)

(b) Dialogo di une citine cul Confessor (1670)

Citine: Deo gratias, bon Siôr Padre.

Padre: Bondî, fie.

Citine: E ce miracul, siôr padre, co lu ciati sêl: sei laudât il Signôr, jo varai par un poc di timp di dîi quatri peraulis, c'al è tant timp co lu brami.

Padre: Vês fortune dal ciârt par cheste volte, ma sbrigaisi biel prest.

Citine: Po caspite, siôr padre, Dio vuardi a tignîlu plui dal necessari, jo varès di rindi cont; sai ben c'al è il dovê c'al consoli ancje ju altris che la spiêtin.

Padre: Juste, fie! Dît sù vo: no piardit timp.....

Citine: Siôr sî, siôr sî, siôr padre. Ah, Signor, jo orès jessi sorde e vuarbe, plui prest che no vedê e sintî chel cu viôt a cu sint!

Padre: Po no ve', ciare fie, anzi ringraziait Idio c'us lasse i sentimenz par podêlu servi.

Citine: Eh, siôr padre, s'al savès! quant ch'io passi davanti a chei doi luçs dal Ridut e de Rachete e cu si viôdin simpri cierz fraris e cierz religiôs, mi sint propri a passâ il cûr dal mal esempli che dâ a la citât; e s'al sintis ce che disin! Ahimè! mi dâ pene nome a revuardâmi....

(b) Dialogue between a hypocrite and her Confessor

Hypocrite: Thanks be to God, my good Father.

Father: Good-day, daughter.

Hyp.: And what a miracle, Father, that I find you alone: the Lord be praised, I shall have to have a few words with you for a little time; I have been longing for the chance for so long.

F.: You are certainly lucky this time, but hurry up.

Hyp.: Heaven forbid, Father, that I should keep you longer than necessary; I should feel guilty. I know well that you have to console the others also who are waiting.

F.: Just so, daughter! Come on then, tell me; don't waste time.....

Hyp.: Yes, yes, Father. Ah, Good Lord, I would rather be deaf and blind than see and hear what I see and hear!

F.: Don't say so, dear daughter, but rather thank God that he leaves you your senses so that you can serve him.

Hyp.: But Father, if you only knew! when I pass in front of those two places, Ridut and Rachetta, and there are always certain friars and certain nuns to be seen, I feel my heart really miss a beat for the bad example which they give to the town; and if you heard what they say! Alas! it hurts me even to think of it....

10. A sermon by Carlo Michele d'Attems, first bishop of Gorizia (1760):

Fidei miei ciars, dutis lis visitis che si fazin in chist mond, per il plui a puartin qualchi util, qualchi consolazion, qualchi vantaz. I paris vadin a ciatâ i lor fis. I amis, i visins si vîsitin di spes cul fin di zovassi un cul altri, di domandâ qualchi ajut, socors e consêi. I princips, i res vadin a visitâ lis citâz, lis fortezis, lis frontiers per meti in sicurezza lis provincijs e per liberâ i stei sudiz da lis ueris e oppressions dei nimîs. I miedis, i ciroics vadin spes dai malaz e pazienz par prescrivî i rimiedis e procurâ cun dug i miez di fai ricuperâ la salut.

11. Extracts from two sermons\*

(a) Onoraz e chiars Borghesans, avin la complasenze finalmentri che dut dentre cheste singolar Basiliche Parrochial si è rinnovat, dut soddisfe al voli e alla devozion. Sblianciade la Glesie, restave il pulpît; riformat il pulpît, restave l'organo; eccolo finalmentri anchie chel ridot in biele forme...Possidenz, merciedanz, artistsc, jo mi rivolz a voaltris...onde il mercenari gioldi il frut dellis sos fadiis.

Pagani Valentino (ca. 1820)

(b) ....la smanie di diffondi l'instruzion del Popul è tal, cussi grande...che no si sint altri che a inculcâ cun igni...cheste massime...Che il ben jessi tant individual che social al derive da une ben regolate istruzion all'è imaginabil: e quant plui istrutt all'è un popul, tant maiormentri al sa corrispuindi ai doves che lu lein alla societât fra cui al vif.

(ca. 1850)

\*From two of the thousand MSS-sermons to be found in the Biblioteca Comunale of Udine (cf. Bollettino della S.F.F., 1). Sermons in Friulan were the norm down to 1915, when Italian was adopted for the sake of the numerous soldiers from other parts of Italy.

- 10.

My dear faithful, every kind of visit that one makes in this world affords for the most part some profit, some consolation, some advantage. Parents call on their children. Friends and neighbours visit each other for the purpose of mutual benefit, to ask for help, succour, and advice. Princes and kings visit cities, fortresses, frontiers to secure their provinces and to free their subjects from wars and the oppression of enemies. Doctors and surgeons often visit the sick and their patients to prescribe remedies and try by every means to restore their health.

(1760)

- 11.

(a) Honoured and dear Citizens, at last we have the pleasure of knowing that everything in this remarkable Parish Church has been restored, everything satisfies the eye and the needs of the worshipper. The Church once white-washed, there remained the pulpît; the pulpît repaired, there remained the organ; and now finally here is that too restored to its beauty... Landowners, merchants, artists, I turn to you... so that the hired servant may enjoy the fruits of his toil.

(ca. 1820)

(b) ...the passion for the spread of education among the people is such and so great...that there is no talk but of inculcating into everyone...this maxim...That well-being, both individual and social, derives from an efficient educational system - this is a thoroughly reasonable proposition; and the better educated a nation is, the better it is able to fulfil the obligations which bind it to the society among which it lives.

(ca. 1850)

Quant che il Signor insieme cun San Pieri al lêve pal mont, une matine in sul cricà dal dì e' passavin su di un puint. Un cercandul, vieli e pezzotôs, cui vôs bas e cun tante di corone in man al steve li impostât, e plen di devozion al tirave ju paternostri e avemariis. 'I dè di vòli San Pieri e plen di rispiet al giavà il ciapel; ma il Signor vie pe sô strade senze contalu, cialant d'un' altre bande. Quant che forin in te' vile e' s'intoparin in t'une sdrume di fantaz che ciantavin vilotis sot di une fignestre. Cui veve in bocis lu sivilot di scusse, cui ucave, cui saltave. San Pieri cialant di brut al procurave di sghindâsi e di passà vie cidin par no vé da fa cun che' baroniè. Il Signor invece ur dè il bon dì, e fermât a ciacarà, plen di amor la faze divine e ingropât la vos, ju benedive. - Passadis lis ciasis e za fur dei pîs, internâz in t'une stradele di campagne, San Pieri al rompè il silenzio.

"Saveo, Signor, che vô mi pares curiôs plui d'un pôc? E'incontrin sun chel puint un puor diaul che al preave cun t'une devozionone di fa compunzion ai clàs, e vô sês passât vie senze saludalu, senze dà nancie une cialade, anzi cun t'une muse dure che par-evis invelegnât e cumò po che si sin intivâs insomp la vile in che' nae di galopins che varan fat Dio sa ce gnotolade, e che, massepassuz e plens di vin, in pit di lâ a ciase a durmì e' stevin li a sburì fur il morbin ciantazzant a qualchi polzete, sior sî cun chei s'impos-tais a fa complimenz, ju benediis e ju ciarezzaiss."

At dawn one morning when our Lord and St. Peter were going about the world, they crossed a bridge. A ragged old beggar was standing there with lowered eyes and a great rosary in his hand, and piously pouring out Pater-nosters and Avemarias. St. Peter looked at him and respectfully took off his hat; but our Lord continued on his way without heeding him and looking the other way. When they reached the village, they met a crowd of young people who were singing villotte beneath a window. One was playing on a wooden pipe, another was shouting, another leaping up and down. St. Peter scowled and tried to avoid them and to pass by quietly so as to have nothing to do with those young revellers. Our Lord, however, greeted them, and stopping to talk, his divine face full of love and his voice deep with emotion, gave them his blessing. When they had passed the last house and were alone on a country-road, St. Peter broke his silence.

"Do you know, Lord, you seem to me more than a little strange? On that bridge we meet a poor devil praying with such devotion as would have melted a stone, and you passed him without greeting him, without even looking at him, indeed with a frown as though you were angry; and just now when we met those young rowdies in the village, who must have spent the night in God knows what sort of revelry and who, instead of going home to sleep off their orgy of food and wine, stayed up to let off steam by serenading some girl, then you stop to compliment, you give them your blessing, and show them affection."

"Puor Pieri, " i disè il Signor, "tu tu cialis cul voli di chest mont, ma jo 'o ài un altri vòli e 'o viôt plui indentri. Sastu chel cercandul quantis che an di à fatis in te' sô vite? e cumò vignût vieli senze pentîsi al crôt di justâle cun chei quatri paternostri che al sta lì smurmuant. Chei zovins invece sot di che' fignestre 'e àn l'anime nete e la lor alegrie 'e ven da un cûr bon. Ir e' son stadis gnozzis, e in che' ciarmarute 'e duâr la nuvize che jé de lor vile. 'E jé jessude de sô ciase, 'e à bandonât pari e mari, fra-dis e sûrs. Son stâz sù dute la gnot a tignî legris i puors viei che le an piardude, e' an balât, e' àn bevût, e vuè di matine, invece di lâ a poisâ, e' son vignûz a fa un ciant sot il balcon de nuvize par saludale e ralegrale, par consolâ il cûr di chel che le à ciolete. Pieri: benedez chei fantaz, benedetis lis lor vilotis e la lor cortesie: al e un mazzet di rosis fres'cis che a mî mi san bon mil voltis miêi che duc' i rosaris a sec del galantomp dal puint."

Caterina Percoto, 1812-1887

13. Lant iû pe Tresemane\*

Al è propri di ché bande ancje il famôs puint dal Morarât, che ai ciaradôrs di Ciargne 'ur faseve vignî i sudôrs frêz nome a sintilu a nomenâ. Cetanc' di lôr, e cetantis voltis, viazànt bessoi, e massime di gnot, no si erino avvicinâz cul cûr in man al pas terribil, tanche se vessin di lâ a la muart, savint che ogn' altre dí si discoreve di un o del altri che vevin petât dentri in tei sassîns, che vevin pierdût dut, e va e no va lassade ancje la piel!

Al è ben vêr che la iustizie, ogni volte che 'n gafave qualchidun, no 'ur 'e sparagnave, ma iu faseve picîâ sul puint stes, par che servis di esempi, e po' 'iu lassave là a pendolòn pa cene dai corvâs.

Giovanni Gortani, 1830-1912

\* The road linking Udine and Tricesimo.  
Cf. Poem No. 27, verse 2.

"Poor Peter," said our Lord, "you look with the eye of this world, but I have another eye and I see deeper inside. Do you know how much evil that beggar did in the course of his life? and now, having reached an unrepentant old age, he thinks to put matters right with a few muttered paternosters. But those young men under that window have an unspoiled soul and their gaiety comes from a kind heart. Yesterday there was a wedding, and in that little room there sleeps the bride, a girl from their own village. She has left her home, left mother and father, brothers and sisters. They have been up all night keeping in good heart the poor old folks who have lost her, they have danced, they have drunk, and this morning, instead of going to bed, they have come to sing beneath the bride's balcony, to greet her and cheer her up, to gladden the heart of the man who has taken her. Peter: blest are those young people, blessed their villotte and their kindness. It is a bunch of fresh roses which to me smell a thousand times sweeter than all the dry rosaries of your good man on the bridge."

Caterina Percoto, 1812-1887

13. On the road to Tricesimo\*

It is just here that there is also the famous Morarat bridge, the mere name of which makes Carnic waggoners break out into a cold sweat. How many of them, and how often, as they travelled alone, and particularly at night, had not approached the terrible pass with their hearts in their mouths, as if they were going to their death, knowing that every other day there was talk of someone or other who had fallen in with murderers and lost everything, and as likely as not been killed as well!

It is true that, when they caught any of them, the authorities showed no mercy, but had them hanged on the bridge itself, so that they might serve as an example, and then left them hanging there for the crows to feed on.

Giovanni Gortani, 1830-1912

\* 11 km. N.E. of Udine, and so called from being on the thirtieth milestone from Aquileia to Zuglio (Introd. p. 10).

14. Sui marciépîs di Rive Bartuline

A Udin, su pe Rive Bartuline, 'e passin ogni dí miârs e miârs di personis, ma une vore pocis 'e àn timp di cialâ indulà che metin i pîs....Duncie, 'o vês di savê che diluncvie, da disot i puartis di Minisîn fin a la glesie di San Cristoful, i marciapîs 'e son semenâz di cais granc' come salâmps. Une vere cucagne!

'O ài cirût di savê d'indulà che vignivin chesc' cais o caessis, e mi rispuinderin che si tratave di produzion ciargnele (Fôr di Sore); ma sul cont di scuviarzi di ce gienar che fossin, nissun iere capâz d'inluminâmi. Dome in chesc' ultins dîs, in grazie dal dotôr Bruno Martinis, appassionât une vore di storie naturâl, 'o ài podût savê un dret.

Duncie, lis pieris neris, che siarvin di marciapît in Rive Bartuline e in qualchi altri lûc, culî a Udin, 'e partegnin a la formazion raibliane (Carnic), Trias superior. 'E vegnin iû de alte Val dal Tilimènt, indulà che cheste formazion 'e iè svilupade... Chest plan al è stât ben studiât des bandis di Dogne, dulà che al è une vore potent e ch'al è plen di fòssii.

Giovanni B. Corgnali, 1887-1956

15. Par Ercole Carletti

...Nus à lassâz ancie lui, come tanc' atris, come nô 'i lassarin tanc' atris; nus à lassâz biel planc, squasi in ponte di pîs, il ciâf in bande, la pipute in bocle, la borse sot il braz, come quant ch'al rivave ai nestris congres, a lis nestris bielis sagris...

Lu saludavin, e lui al rispuindeve simpri par furlan; se si scrivevi in lenghe, la so rispuiste 'a iere - nol ocôr dilu - in furlan. Al è par chest che usgnot... 'o volin mandai 'l nestri salut, e in furlan, pardit! par che nus sinti miôr e che nus rispuindi subit, come in vite, il ciâf in bande, une lûs di nobiltât tal voli clâr, sot il cerneli pinsirôs...

Come lui pôs 'e àn amât chist biel Friûl...Imparin di lui...a amalu...a volessi duc' un pôc di ben. Chiste 'e iè la vôs dai muarz, la vôs del poete ch'al è tornât usgnot fra nô.

Chino Ermacora, 1894-1957

14. On the pavements of Rive Bartuline

Every day thousands and thousands of people walk along the Rive Bartuline in Udine, but very few have the time to look where they are putting their feet...Well, you must know that as far as the Church of St. Christopher the pavements are sown with snails as big as sausages! A real feast!

I have tried to find out from where these snails came, and the answer was that they were produced in Carnia; but as for discovering of what kind they were, no-one could illuminate me. Only recently, thanks to Dr. Bruno Martinis, a keen student of Natural History, have I been able to learn something.

So, the black stones which serve as pavement in the Rive Bartuline and elsewhere in Udine belong to the Carnic variety of the Upper Triassic age. They come down from the upper valley of the Tagliamento, where this formation evolved... It has been thoroughly studied in the region of Dogne, where it is very potent and full of fossils.

Giovanni B. Corgnali, 1887-1956

15. For Ercole Carletti

He too has left us, like so many others, as we shall leave so many others; he has left us softly, almost on tip-toe, his head on one side, pipe in mouth, case under his arm, just as when he used to arrive at our meetings, at our lovely festivals...

We would greet him, and he would always reply in Friulan; if anyone wrote to him in Italian, his reply - needless to say - was in Friulan. It is for this reason that tonight...we want to send him our greeting, and in Friulan of course, so that he may the better hear us and reply to us at once, as he did in life, with his head on one side, the light of nobility in the clear eyes beneath the thoughtful brow.

Few have loved this beautiful Friuli as he did...Let us learn from him...to love it...to love each other just a little. This is the voice of the dead, the voice of the poet who tonight has returned to be among us.

Chino Ermacora, 1894-1957

16.

Ambulatori in vile

Scene quarte: Il dotôr, un lavoradôr e Giovanin.

Giov. (Al torne): Sior dotôr viodiê? (I mostre un pacût.)  
Al è tornât chel lavoradôr. Lu fâs entrâ.

(Il lavoradôr al entre.)

Dot.: Ce volevistu?

Lav.: Si ricuarde pur si, di me? Soi sot Casse. Lui mi à fat il certificât di sta quindis diis a ciase. E jò soi vignût a viodi s'al fâs un plasê di sprolungiâmal. No mi sint ben, anciemò.

Dot.: Cemût? No tu ti sintis ben, cun che scusse chi tu âs lî? A ti comude di sta a ciase, e jò i âi di prestâmi a l'ingian? Oh! cussî si met lis ciartis a puest, e l'Italie ancie.

Lav.: Eh! lui s'al sà alc, c'al tasi; la casse no treme par qualchi di.

Dot.: Ma no tu capissis chi tu mi fâs fa l'impostôr, tu mi fâs di ce ca no l'è?

Lav.: E sior dotôr, e lui la capissie, dome cumò, che il mond al sta su dome a fuarce di bausîs?

Dot.: E tu chi tu sê om cristian, un om catolic, tu iudis a fâ la malte par fa stâ sù cussî il mond? E ancie jò, i âi di iudâ? (Al ciape il certificât e al scrî.) Ciape, ciape: ma ca sei l'ultime volte che tu vens par fâmi fâ chel ca nol larès fat.

(Il lavoradôr al salude e al va.)

Anute Fabris, 1872-1959

16.

Surgery in town

Scene iv: the doctor, a workman, and Johnny.

John (returns): Doctor, look! (He shows a packet.) That workman has come back. I'll show him in.

(The workman comes in.)

Doct.: What did you want?

Work.: You remember me, don't you? I'm under Casse. You gave me a certificate to stay a fortnight at home, and I've come to see if you'll do me the favour of extending it for me. I still don't feel well.

Doct.: How? You don't feel well, with that tough hide of yours? It suits you to stay at home, and I have to aid and abet your deceit? Oh, that's the way to make one's business prosper, and Italy too.

Work.: If you know something, keep quiet about it, eh? The firm won't collapse on account of a day or two.

Doct.: But don't you understand that you are making me a trickster, making me say what isn't true?

Work.: Doctor, surely you realize now that the world keeps going only thanks to lies?

Doct.: And you who are a Christian and a Catholic help to make the cement to keep the world in that way? And I have to help too? (He takes the certificate and writes.) Take it, take it, but let it be the last time that you come to make me do what had better not be done.

(The workman says good-bye and leaves.)

Anute Fabris, 1872-1959

17.

Vilie di Nadâl

## Scene ii

Toni (entrant): Doman matine tu tacarâs la ciavale grise e tu larâs a Udin a cambiâ la semenze dal forment là dal Consorzio. (Al si sente dongie il banc di lavôr e al si met a tirâ un mani di falciâr.)

Pieri: Baste che no nus sucedi come che jê capitât al Moro dal Blanc, e sarès ben biele.

Toni: Che isal sucedût?

Pieri: No lu sâl? La contin par dut, ma è vere, sâl, ostro se è vere, cun tantis nainis vuê di amassos, di calnîrs, di ufucis, decrès e ce sao jò, fâs a pueste par mantignî la înt di bant a russâsi pai ufucis dulà che al salte fûr l'imbroi par dut.....

Toni: Ma contimi su la storie dal Moro...tu sês un tabajôt.

Pieri: Alore se soi un tabajôt, no i conti nuie.

Toni: Po ben fâs di mancul.

Pieri: No, nuie, anzi la conti distès.....Il Moro dal Blanc une di ben insacant il forment al à piardut la so curtisse e no son stâs sans, nol à podût ciatâle. T'al indomàn al è lât a puartâ al Consorzio un sac di forment par sgambiâlu cun chel selezionât par semenze...

Toni: Ma ce jentrial il forment cu la curtisse?

Pieri: Po corpo dal scirdc che al entre, c'al spietî! Là i disin che al torni fra qualchi di, parzé che il forment di semenze al doveve rivâ da la Toscane. Dopo tre dîs al va, al pae la differenze di presit, al ritire il sac di forment ben sigilât cun tant di timbro e di tabelle, al ven a ciase, al svuede il sac sul solâr parzé che nol patissi e...par entri no ciatial la so curtisse! Che il folc ju trai! Alore al ere il so forment. Sigûr, cu la curtisse che al veve piardût, e se no ere ché, cui si inacuarzeve? Ao mo rason di tabajâ cumò?

Pieri Someda de Marco, 1891-1970

17.

Christmas Eve

## Scene ii

Tony (coming in): Tomorrow morning you will harness the grey horse and go to Udine to exchange the corn-seed at the Consortium. (He sits down at his work-bench and starts to polish a scythe-handle.)

Peter: So long as there does not happen to us what happened to Moro dal Blanc, it will be all right.

Tony: What happened?

Peter: Don't you know? It's all over the town, but it's true, you know, I'll say it is, with all this everlasting stockpiling, controlled price-lists, offices, decrees and what have you, all set up just to create useless jobs for the boys so that they can snore away in their offices, which are just nests of fiddling.

Tony: Tell me what happened...you're a chatterbox.

Peter: If I'm a chatterbox, I won't tell you anything.

Tony: All right, don't.

Peter: No, nothing; or rather I'll tell it all the same... One day while packing his corn, Moro lost his knife, and for all his invocations of saints he could not find it. The next day he took a sack of corn to the Consortium to exchange it for one selected for sowing...

Tony: But what has the corn to do with the knife?

Peter: It has plenty to do with it; just you wait! There he is told to come back in a few days, because the seed-corn has to arrive from Tuscany. After three days he returns, pays the difference in price, receives the sack of corn well sealed and stamped and labelled, comes home, empties the sack in the barn so that the seed shall not spoil, and...what does he find inside but his knife!

Tony: Well, I'm damned! So it was his own corn.

Peter: Sure it was, with the knife which he had lost, and but for that no-one would have noticed! Now am I a chatterbox?

Pieri Someda de Marco, 1891-1970

18.

Storia dai tre nerànz

Iara una volta un contadin, che lant in sercia di doi comparis par batiâ la fia si veva piardût di strada. Cul tant zirâ di ca e di là si veva in fin ciatât in tun bosc e, plen di set e plen di fan che iara, si veva butât sintâ sora un tronc di arbul e si veva tacât a vaî.

Si veva cumpena butât iû che veva viodût passâ par chel troi una bruta femina, cun tuna cossa su la schena, che 'i gi veva diti: "Iò capiessi che tu ses plen di set, ma se tu ús fâtîla passâ, va là in chel palaz in somp dal bosc, sun chel rivâl, e co ti viodaràn vignî, ti aviarzaràn subit il puartòn.

Ti avisi parò, pal to ben, di compuartati zemût che ti disarai iò.

Dovaràs in prin di dut onzi il puartòn cul savòn, dopo cialà di scovà ben li s'cialis; fàs chisc' lavòrs, laràs in cusina e là viodaràs un grun di giatis, un pocis che lavaràn i creps, altris che iu suiaràn e altris antimò che scovaràn il paviment; tu spessea indevânt e rivaràs in tuna ciàmara.

Là ciataràs plen di cians, un pos sbataràn i tapès, un pos netaràn il polvar, altris lavaràn li' lastris e un doi scovaràn par tiara; tu passa indevânt e va in tuna altra ciàmara.

In chista ti si presentarà un mazzèl di int, atòr pai murs saràn rimpíns di fiar, corni chei che son ta beciariis, e sun chei saràn impiciàs cuarps di parsonis, che poc timp prima iarin ancimò in vita; tu tira indevânt e va ta ultima ciàmara.

Là ciataràs una siora sintada sora un canapè, che ciaressarà un ciáf di mus sui soi zenoi. Co ié ti viodarà, ti farà un grun di domandis par savè ze che ias viodût prima di rivâ sin ca di ié. Sul armâr viodaràs tre bieî nerànz, tu cioiu sù e metiu ta sacheta, che saran la to fortuna...."

Ranieri Mario Cossar, 1884-1963

18.

The story of the three oranges\*

Once upon a time there was a peasant who while going in search of two friends to baptize his daughter, lost his way. After wandering around he had finally found himself in a wood, and being extremely hungry and thirsty, he had thrown himself down on a tree-trunk and had begun to weep.

He had hardly sat down when he saw an ugly woman coming along the path, carrying something on her back, who said to him: "I realize that you are very thirsty, but if you wish to slake your thirst, go to that palace at the end of the wood, on that bank over there, and when they see you coming, they will at once open the door.

I warn you, however, for your own good, to behave as I shall tell you.

First of all you will have to smear the door with soap, then see to sweeping the stairs properly; these tasks done, you will go into the kitchen and there you will see a crowd of cats, some washing crockery, others drying it, and yet others sweeping the floor; hasten on and you will come to a bedroom.

You will find it full of dogs, some beating the carpets, some dusting, others cleaning the windows, and one or two sweeping the floor; pass on and go into another room.

In this you will see a swarm of people, and around the walls there will be iron hooks of the kind used by butchers, and on those there will be hanging human bodies - people who not long before were still alive; proceed on your way and go into the last room.

There you will find a lady seated on a sofa caressing a donkey's head on her knees. When she sees you, she will ask you a deal of questions to find out what you saw before you reached her. On the sideboard you will see three fine oranges; pick them up and put them in your pocket. They will be your fortune...."

Ranieri Mario Cossar, 1884-1963

\*No. 408 in the Aarne-Thompson classification of Folk-tales.

19.

Cul timp si mendarà

Il Pari Eterno e San Pieri e' jerin vignûz une bieles zornade a cirî la caritât in Furlanie; e la nestre int, simpri plene di bon cûr cui tribulâz, 'e implenive di ogni ben di Dio il sac che i doi vecios e' puartavin su lis spalîs; tant che il Pari Eterno, un dopo gustâ, al dis a San Pieri:

"Ciò, Pieri, i furlans no son po che gran brute giarnâz-zie che tu mi pituravis timp indaûr in Paradis: in dutis lis puartis c'ò vin batût, nus àn simpri contentâz, tant c'ò dovarin nomenâ un segretari par c'al tegni cont de robe c'ò puartin a ciase e nus prepari di mangiâ. Noaltris, Pieri, no vin timp di piardi cu lis pignatis!"

Al rispuint San Pieri: "Si clame jù un agnul dal Paradis e dut si cumbine!"

"Ma ce Paradis!" al zonte il Pari Eterno, "se chel c'al ven cun noaltris no'l à pratiche dal Friul, tant vâl c'al valeva. I furlans e' doprin un lengaz cussì osteôs tal fevelâ che i agnui no capissin une malandrete e nus fasaran lâ simpri in bestie. Po ve' lî c'al è un furlan! Miôr di lui." E al segne a San Pieri un contadin pezzotôs c'al ciapave su cu la pale lis bulazzis de strade e lis poi-ave in t'une zêe c'al tignive donge. San Pieri, spaventât, si met lis mans tai clavei: "Signorut benedet! Seso diventât mat?" al dis. "Puar tant che lu viodês, se vês bisugne di lui par un lavôr, al scomenze a molâ fur sentenzis e a blestemâ piês di un turc. "...Se no'l ves vût chel brut vizi di blestemâ..., il Pari Eterno e San Pieri no si sintivin mâl in companie dal furlan; massimamentri tal fâ da mangiâ se giavave pulît, lui!

19.

He'll improve with time

The Eternal Father and St. Peter had come one fine day to seek alms in Friuli; and our people, always full of compassion for the unfortunate, filled the sack which the two old men were carrying on their shoulders with all manner of good things; so much so that the Eternal Father said one afternoon to St. Peter:

"Well, Peter, the Friulans are not after all the nasty lot you described to me some time ago in Paradise: at every door where we have knocked, we have received something, so that we shall have to engage a secretary to keep account of the stuff that we are taking home and to prepare our meals. As for us, Peter, we haven't time to waste over cooking-pots!"

St. Peter replies: "One just calls an angel down from Paradise, and everything is in order!"

"What Paradise?", goes on the Eternal Father, "if the one who will accompany us is not familiar with Friuli, he might as well stay at home. The Friulans use a language which is such a tongue-twister that the angels can't make head or tail of it, and they will make us get very angry. But look, there's a Friulan over there! Just in time!" And he points out to St. Peter a ragged peasant who was picking up with a spade the dung on the road and putting it in a basket he had nearby. St. Peter, terrified, put his hands in his hair: "Good Lord! Have you gone mad?" he said. "Poor as you see he is, if you needed him for a job, he starts grumbling and cursing worse than a Turk." .... If he had not had that beastly vice of cursing..., the Eternal Father and St. Peter would have felt quite at their ease in the Friulan's company; especially as a cook he gave a good account of himself!

Une sabide matine il Pari Eterno al puarte a ciase un biel cavret e al pree il furlan di cueilu e cuinzâlu pulidût pulidût. Il cogo si met a l'opare e al prepare in ordin lis pitanzis par ore di cene; ma viars lis quatri, forsi pal masse lavorâ, i capite une slisse malandrete e par cuie-tâla un fregul al met a frizi cu la sponge i interiôrs de bestie e cussî al ti fâs fûr une bieles mirindute.

La sere, gran complimenz dal Pari Eterno pe grande sapienze. "Dut ben, dut ben cuet; ma...ma i mance une robe," al dîs San Pieri. "E ce i mancial, sior sproto, c'al vûl meti simpri la lenghe indulâ che no'l covente?" al rispuint rôs in muse il furlan. "E' mancin in taule i interiôrs de bestie, po!" "E jè vere!" al zonte il Pari Eterno, "e cui iu âl mangiâz?" Il furlan s'infote ancimò di plu e al peste i pîs. "O scomenzi a vêt fin parsore i voi di voaltris pezzotôs!" al dis. "Ce crodêso che iu vedi mangiâz propri jo chesc' benedez interiôrs? Po no saveso che i cavrez neris e' son senze e chel c'o vês quartât voaltris al jere propri un cavret neri?" Al mole fûr un mocul grant come une ciase e al s'ciampe disore a durmî.

"Veso sintût?" al dîs San Pieri; "veso sintût, benedet omp! No'l è nome blestemadôr, ma ance bausâr! Us vevi visât, jo!" "Lassîn cori, Pieri, lassîn cori. Cul timp si mendarà!"

One Saturday morning the Eternal Father brings home a fine kid and asks the Friulan to cook and prepare it properly for the table. The cook sets to work and prepares the helpings for supper-time; but towards four o'clock, perhaps as a result of so much work, he feels the pangs of hunger, and to soothe them a little he fries the giblets in butter and makes a nice little snack.

That evening he was greatly complimented by the Father Eternal on his skill. "Very well cooked; but ...something is lacking," said St. Peter. "And what is lacking, Mr. Grumbler who always wants to stick his nose in where it doesn't belong?" replies the Friulan, red in the face. "The giblets are not on the table, are they?" "That's true," adds the Eternal Father, "and who has eaten them?" The Friulan gets still angrier and stamps his feet. "I'm beginning to get fed-up with you tramps!" he said. "Do you think it was I who ate these blessed giblets? Don't you know that black kids haven't any and that what you brought home was in fact a black kid?" Then with a mighty oath he dashed upstairs to sleep.

"Did you hear that?" said St. Peter; "did you hear that, my good friend? He is not only a blasphemer, but also a liar! I warned you!" "Never mind, Peter, never mind. He'll improve with time!"

A' son putropis lis manieris di amâ la peraule: une maniere 'e je chê dal poete, ch'al misure, ch'al scolte, ch'al palpe, e ch'al volte e al rivolte la peraule par sintî ce forme, ce risistenze, ce sun e ce colôr ch'e à, e cemût che si pò insedâle tal zûc e tal spirt musicâl dal discors poetic; ma se no j plâs, la bute vie o che la sfuarze e la modifich e a so mût. Un'altre maniere 'e je chê dal gram-  
 àtic, che j cîr lis cumissuris, par stuarzile e pleâl in mût ch'e jentri juste te urdidure de proposizion. Un'altre 'e je chê dal glotòlic, ch'al ûl savê di ce pari e di ce mari ch'e ven, e ce fradis e ce sûrs ch'e à, e a ce famêe di lenghis antighis ch'e parten. Un'altre maniere 'e je ancje chê dal tabajôt, che la dopre a orêle, par dret e par traviars, a proposit e a sproposit, e la maltrate cence savê e cence domandâ ni ce ch'e je, ni dontri ch'e ven, ni ce ch'e val, ni cemût ch'e sta in chel sît dulà che lui la met. Siôr Tite Cuarnâl al jere in pôc di dut, furche un tabajôt (che, di chê bande, nol jere pericul ch'al strassàs une sole peraule di masse); ma plui di dut al jere un "lessicografo" e, duncje, un "filologo" pûr: e il "filologo" al è chel tâl, ch'al tire fûr une peraule di un serit antic o gnûf e sui lavris di un ch'al fevele, e la cjape cun tun pâr di tanaiutis d'aur, cun dute la grazie e la dilicatezze di chest mont e cun dut il rispiet, come che al fasarês un orêsim cun tun brillant o cun tune pierute di grant valôr; il "filologo" la scrutine come ch'e je, cence fâi ombre di violenze ni par drezzâl, ni par iustâl, ni par doprâl; cence lâ a cjalâ s'e je 'ristocratiche o popolane, s'e je nate o s'e je sporcje, ni ce utilitât che si pò rigiavâ di jê: content di savê ch'e je, e ce valôr precîs ch'e à, e cui che l'â doprade e quant e indulâ; e dibot temerôs di fâj mâl se je covente ancje a lui di metile in vore.

There are several ways of loving words: one way is that of the poet, who measures, listens, feels, and who turns the word this way and that to see what shape, what resistance, what sound, and what colour it has, and how it can be inserted into the musical play and spirit of poetic discourse; but if he does not like it, he throws it away or forces and modifies it to suit his purpose. Another way is that of the grammarian, who looks for its components, to twist and bend it so that it may enter correctly into the structure of the sentence. Another is that of the etymologist, who wants to know from what father and mother it comes, and what brothers and sisters it has, and to what family of ancient tongues it belongs. Another manner is that of the chatterbox, who plays it by ear, rightly and wrongly, in context and out of it, and who maltreats it without knowing and without asking either what it is or whence it comes or what it is worth or how it fits in where he puts it. Signor Corgnali was a little of all these except the chatter-box (for on that side there was no danger of his wasting a single word); but above all he was a "lexicographer" and so a pure "philologist"; and the philologist is one who extracts a word from an old or a new document or takes it from the lips of a speaker, and picks it up with a pair of golden pincers, with all the delicate grace in the world, as a goldsmith would do with a diamond or a precious stone; the "philologist" scrutinizes it as it is, without using the slightest violence either to straighten it out or to adjust it or to use it; without looking to see whether it is aristocratic or popular, clean or dirty, or what use one can get out of it: content to know what it is, and what its exact value is, and who has used it, and when and where; and almost fearful of hurting it if he himself also has to put it to work.

21.

Une peraule!

Linde... 'e jere la femine dal ustir Martin. Linde 'e jere squasi biele, e quan' che 'e faseve bocje da ridi 'e jere propri biele; ma no faseve mai bocje da ridi. Dongje di chel omp che nol diseve nancje "Bondi!" e ch'al viarzeve la bocje si e no tre voltis in tune zornade, Linde 'e viveve par so cont, lavorant plui che podeve par dismenteâsi di jessi in chest mont. Lu veve cjolt di pôc, cussì po', par no restâ vedrane: 'e veve squasi trentecinc agn e di zovine si jere fate ciacarâ.

Martin al jere un biel omp: jê 'e scrupulave che il so temperament siarât al dipendès di qualchi displasê sepulît dentri, e cul timp a lâ 'e pensave di ciatâ la fate di disgropâlu.

...A' jerin tre quatri dîs che Linde 'e veve alc. A no vê mai nuje, alc al è alc! Linde 'e jere contente... "J al disarai usgnot," 'e pensâ dut il dî. Siarade l'ostarie - a' siaravin tôr dîs - a' cenârin come simpri, lôr doi di bessoi, disore.... 'E lavà la massarie, la mete sul disgoteplâz... Lui al jere cuiet e al sbisiave plancut daprûf di un campanel eletric.

"Martin! Martin! Martin, 'o ài un frut!"

Lui alzà i voi, la cjalà un moment e al tornà a remenâ plancut intôr dal so argagn; e al pareve che nol ves sintût nuje di nuje.

Jê 'e zigà a fuart: " 'O ài un frut!"

Lui tornà a cjalale un tic plui a lunc; ma dopo al disbassà un' altre volte il ciâf su chel imprestut.

" 'O ài un frut, Martin, 'o ài un frut!"

...Si butà par tiare vaint: "Une peraule!" 'e scunzurave vaint, "une peraule!"

"Ce astu?" al domandà Martin.

Un lusôr al rivave su pal stradon sdrondenant: la fasse di lûs che no finive in nissun sît 'e passà sul sofit come une scove e si dislontanà imburide.

Aurelio Cantoni, 1922-

21.

One word!

Linda... was the wife of the publican Martin. Linda was almost beautiful, and when she smiled she was really beautiful; but she never smiled. In the company of that man who would not say even "Good day" and who opened his mouth perhaps three times a day, Linda lived her own life, working as hard as she could so as to forget that she was in this world. She had accepted him not long before, just so as not to remain a spinster: she was nearly thirty-five and in her younger days had got herself talked about.

Martin was a handsome man. She suspected that his closed character was the result of some unpleasant experience buried inside him, and she thought that as time went on she would find the means to untie the knot.....

For three or four days Linda had felt something the matter with her. When one never feels anything, something really is something. Linda was glad... "I'll tell him this evening," she thought all through the day. After closing time - around ten o'clock - they had supper as always, the two of them alone, upstairs... She washed the dishes, put them on the drying-board. He was silent and quietly tinkering with an electric bell.

"Martin! Martin! Martin! I'm going to have a baby!"

He raised his eyes, looked at her for a moment, and resumed his tinkering. He seemed to have heard absolutely nothing.

She shouted out loud: "I'm going to have a baby!"

He looked at her again a shade longer; but then he lowered his head again over that gadget.

"I'm going to have a baby, Martin, I'm going to have a baby!"

...She threw herself to the ground, weeping. "One word," she begged him, weeping, "one word!"

"What's the matter with you?" asked Martin.

A gleam of light came up from the noisy street. The restless beam passed over the ceiling like a broom and sped away.

Aurelio Cantoni, 1922-

22. Patrie dal Friûl (Ugn-Lui, 1964)Cumò 'o sin sui paradôrs

Il Friûl al à cognussudis cetantis invasions e no si rive a savê ce miracul che lu veti salvât soledut te prime metât di chest secul co centenârs di soldâz di ogni gjarnazie, par agn, 'e meterin ledrîs tal nestri e nus sledrisarin cjase, cjamps e stale...

'O sin d'acordo che il Friûl al è diventât sotan di doi parons: Rome e Triest; che 'o vîv cumò un comissari di guviâr, sessanteun deputâz regjonal, doi prefex, tre deputations provinciâls, insieme cun dut il rest ch'e lavoraran soledut a pro dal stât che par so cont nus ten peâz a curte cjadene ancje cul statût speciâl....

Il gjenocidi al seguitarà la sô vore, la nestre int 'e abandonarà saldo lis cjasis, la tiare, la nestre lenghe dividrignide insieme cun dut ce ch'al sa di furlan 'e vegnarà in curt a cjatâsi sui paradôrs.

Chei che nus àn judât a sostegnî chest sfuei ch'al fo il prin a domandâ une autonomie pe minorance etniche ladine e di scuasi 20 agn al scombat par une regjon furlane, no podaran dî che "Patrie" 'e veti acetât chei tradiment che nus àn cumbinât te ilusion di bonâ la situazion, intant che si prone il colp di gracie legalizât.

23. El palût

I palûs si pierdin dulin-iû viers el Tiliment, ch'al ciante in tal iet di graves cence cunfin. 'I fasin di cinturie el cucl di Susâns e les Clautanes, les primes che s'inrosin in ta l'aurora: cretes nudes, mons pâlides, infarinades di nêf. Une poesie strane e maluseriose 'e lentre tal cûr. 'O mi visi les contes dai viei: "...E vignivin les aganes..." Par lôr ancje cheste ciere false e plene di mos'cins 'e veve l'inciant smarît des robes vieles di famee.

Domenico Zannier, 1930-

22. Patrie dal Friûl (June-July, 1964)Now we have our backs to the wall

Friuli has known so many invasions, and it is only a miracle that has saved it, especially in the first half of this century, when hundreds of soldiers of every race took root in our soil and uprooted us from house and fields and stable...

We agree that Friuli has become the subject of two masters: Rome and Triest; that we now have a government-commissioner, 61 regional deputies, two prefects, three provincial deputations; together with all the rest, who will work above all in the interest of the state, which for its part keeps us on a tight rein even with the special statute....

Genocide will carry on its work, our people will continue to abandon houses and land, and our language, extirpated together with everything that smacks of Friulan, will soon find itself in extremis.

Those who have helped us to maintain this sheet, which was the first to ask for independence for the Ladin ethnic minority and which for nearly 20 years has been fighting for a Friulan region, will not be able to say that the "Patrie" has accepted the betrayal deliberately perpetrated upon us under the pretence of improving the situation while preparing the legalized coup de grâce.

23. The marsh

The marshes lose themselves down there towards the Tagliamento, which is singing in its limitless gravelly bed. It is girdled by the neck of Susans and the Clautanes, the first peaks to redden in the dawn: bare ridges, pale mountains, besprinkled with snow. A strange disturbing poetry enters the heart. I remember the old folks' tales: "...And the spirits came..." For them even this false gnat-ridden scene had the strange enchantment of old domestic things.

Domenico Zannier, 1930-

... Une volte gno nono al doveve ciapâ la strade di Vendoi, jù pe rive de Cente, siché al scugnive passâ denant dal Simitieri de glesie vecie, là che polsave la so femine.

No veve sunât l'Ave Marie ancimò nò, e vualtris 'o saves che, fintremâi che no sune une campane a buinore lis animis dai muars 'e zirin te gnot.

El nono al veve un pocie di pore, al è ver, ma al va indenant istes.

Come che us ài dite, al leve jù pe rive, siché dopo di vè scierât el ciar, par jessi plui sigûr di no viodi muje, ti veve metude la man su la schene dal nemâl de so bande. ('O saves - nomo si? - che a meti la man su la schene di un bò o di un mus no si viôt ne striis ne muars, parvie che chestis bestiis 'e son stadis compagnis dal Signor te stale di Betlem?) Ma a un cert moment la scierae no ten plui e i nemai 'comencin a cori denant dal ciar ciamât. Ce vevial di fâ, biât omp? Al capîs che te curve lî disòt al sarès diventât un disastro. Dutis lis risorsis par podê dâ polente a lis sôs creaturis 'e saressin ladis in fum.

Nono si met in zenoglòn su la strade glazzade e lî, cu' la scorie tra lis mans tignudis sù, al pree la so femine muarte che lu judi par amôr dai soi fruz.

No voles crodi? Denant dal ciar si à viodût, dit e fat, unsfandôr e lis bestiis fermâsi lî come se, nò un, ma quatri zocs 'e vessin metuz tes ruedis.

Lu ài sintût ancie jo a contâ chest fat di vecio, e bisugnave viodi cemût che al diventave fevelant de so pore femine.

Pieri Menis, 1892-

My grandfather once had to take the road to Vendoi, down the incline near Cente, which meant he had to pass by the cemetery of the old church, where his wife was buried.

Ave Maria had not yet sounded, and you know that until a bell sounds in the early morning the spirits of the dead wander in the night.

My grandfather was a little afraid, it's true, but he went on all the same.

As I said, he was going down the slope, so that after having braked the cart, he put his hand on the back of the nearer animal so as to be more sure of not seeing anything. (You know of course that if you put your hand on the back of an ox or a donkey you will not see either witches or ghosts, because these animals were the companions of our Lord in the cattle-shed at Bethlehem.) But at a certain moment the brake no longer holds and the animals begin to run on with the laden cart. What was he to do, poor man? He realizes that there would be a catastrophe at the curve at the bottom. All he possessed that enabled him to feed his children would have gone up in smoke.

Grandfather knelt down on the frozen road and there, with the whip in his upraised hands, he prayed his dead wife that she would help him for the sake of his children.

Believe it or not, a blaze of light immediately appeared in front of the cart, and the animals stopped as though not one, but four pieces of wood had been thrust into the wheels.

I myself heard him tell this story as an old man, and you should have seen his face when he spoke of his poor wife.

Pieri Menis, 1892-

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\* From Ce fas-tu?, Dec. 1944.

25.

Il Crist di Quilin

De Cjuje la strade 'e va jù a plomp... Sul volt al è un Crist e lì, dongje dal Crist, 'e jere la cjase di Quilin....

Lu veve fat lui, chel Crist, Quilin, di len stagjonât sun tune crôs di zàmar e po murât, lì, sul volt, tun clapon plui grant di un fogolâr. E sot-vie al tignive svuangjât un stroput pes rosis e a ret dai pîs dal Crist, sul clap, al veve metût un bôssul di granate, simpri cun tune rose dentri o cun tune rame di vert.

Quilin nol lave in glesie parvie che lui al voleve vê dafâ cul paron, no cui fatôrs - al diseve. E il paron, il Crist, lui lu veve lì, fûr de parte de cjase. Cussì al tratave diretamentri cun Lui, a tu par tu; ma al tignive Quilin la contabilitât: dâ e vê-di-vê. Une rose al Crist e tantis blestemis perdonadis, un Gloria Patri e tantis fiestis di podê lavorâ, un inchin e tantis cjochis smenteadis. E daûr la so contabilitât al fo un galantomp. Nol fasê mal a nissun; juste il plevan al cjatà ce dî che Quilin, aplicant il so criteri contâbil, al crodê simpri di podê sparagnâ il quartês cun tun salût di cjapiel al Crist....

S'inmalà une volte sole, juste par murî.... Il plevan al domandà di viôdilu e j lè dongje planchin planchin. Quilin al zavoriave, ma quant ch'al vignî a sè e al cognossè il predi, no lu parà vie e nancje no lu clamà il "fatôr".

"Siôr plevan, " j disè, "che juarti une rose al Crist; 'o ài sbaliât i conz: 'o ài lassade fûr une zornade di blestemis."

Il plevan al molà dut, al cjapà-su un mazet di rosis, di corse, e lis puartà tal bossul di granate, sot i pîs dal Crist, sul clap. Po al tornà-su tun salt e al cjatà Quilin che si segnave, e al rivà juste a benedîlu.

Riedo Puppo, 1920-

25.

Quilin's Christ

From Cjuje the road descends steeply... At the turning there is a Christ, and there, near the Christ, there was Quilin's house...

He, Quilin, had made that Christ, with seasoned wood on a hornbeam cross, and there at the turning he had cemented it onto a huge stone bigger than a fire-place. And underneath he had dug a little flower-bed for some roses, and on the stone beside Christ's feet he had put a little red metal vase, always containing a rose or a piece of greenery in it.

Quilin never went to church because he wanted to deal direct with the boss, not with his agents - as he used to put it. And he had the boss, Christ, just there, outside his front-door. So he would deal directly with Him, on familiar terms; but Quilin kept his own accounts, and on a strictly quid-pro-quo basis. One rose to Christ, and so many curses forgiven; one Gloria Patri and so much work allowed on holy days; one reverent bow and so many drunken bouts forgotten. And behind this accountancy he was a good man. He never harmed anyone. Only the vicar could complain that in applying his theory of bookkeeping, Quilin thought he could save a tithe by taking off his hat to that Christ...

He only once fell ill, and then it was to die... The vicar asked to see him and approached him on tip-toe. Quilin was delirious, but when he came to himself and recognized the priest, he did not chase him away and did not even call him the "agent".

"Vicar, " he said, "will you take a rose to the Christ? I made a mistake in my accounts: I left out one day of cursing."

The vicar dropped everything, hurriedly picked a bunch of roses, and put them in the metal vase at the feet of Christ, on the stone. Then he dashed back upstairs and found Quilin crossing himself, and he was just in time to give him a blessing.

Riedo Puppo, 1920-

...Viars lis undis, finît el molinâr di faj el lavor..., cjariât sul cjaruz el sac de farine e chel de semula, al è partît par tornâ a cjase. Però tornant indaûr, la strade no ere pui in rive jù, ma 'dut al incontrâri....A miege rive al ere cussî strac, sfinît e sudât, che al à scugnût fermâsi un moment a tirâ flât. No lu véssial fât.

El cjaruz, cul pês al à comenzât a tornâ indaûr e Carlin, cun duc' i sôî sfuars par fermâlu, sbrissant te glerie, nol à podut fâ altri che tornâ indaûr cun lui fin dapû de rive.

In chel par furtune al passe el plevan e 'j dîs: "Ce fâtu chi, Carlin, polsistu?" "Sî, siôr plevan. 'O tiri flât, parcêche 'o sei scanât e no puès pui lâ indenant. 'O âi cirût di lâ sù pe ribe, ma no rivi a fâle. 'O jeri lâ sù fin a miez, ma par fermâmi a tirâ flât, el cjaruz al è tornât indaûr."

"Ma no îse nissune buine anime che ti dà une man?"

"Magari! Ma fin cumò nol è passât mai nissun."

"Spete alore che ti judi jo," repliche el plevan, e dopo tirât sù la gabane cun tune man, cun chê altre si met a sburtâ par daûr el cjaruz....

Finalmentri 'e rivin insomp e dopo la cjase de Pio Fire, di front de glesie si fermin, stracs, sfinîs, e sudâs a tirâ flât.

"Orpo, Carlin," al dîs el plevan sflanchinant, "tu vevis reson di dîsi che no tu rivavis a fâle. Al è masse pês par te. No sai tò mari jo, ce sentiment che à vût di mandâti a molin cun tun sac cussî grant. No podevistu di a tò mari che ti vês dâs mancûl kilos?" "Ma sî che lu âi dite!"

E 'l plevan curios: "E ce ti a'e rispuindût?"

"Mi à dite di no preocuparmi parcêche par strade 'o varès cjatât di sigûr qualchi dordul che mi varès dade une man. Meno mal che à induvinât."

Gino Cencigh  
(from Aghe che passe, 1971)

\* The same story is told in the first person by Stecchetti in his Romagnol sonnet, Buon Cuore.

Towards eleven o'clock, when the miller had finished his work, having loaded the sack of flour and that of bran onto the cart, he set out on his way home. But the road on the way back was no longer a downward slope, quite the reverse... Half way up he was so tired, exhausted, and covered in perspiration that he had to stop for a moment to get his breath. A pity he did so.

The weight of the cart began to pull it down the slope, and for all his efforts to stop it, Charlie, his feet slipping in the gravel, was carried down to the bottom with it.

Fortunately at that moment the vicar passes. "What are you doing here, Charlie?" he says; "are you resting?" "Yes, vicar, I'm getting my breath back, because I'm worn out and can go no further. I have tried to get up the slope but can't manage it. I got half-way up, but when I stopped to draw breath, the cart rolled back."

"But is there no kind soul to give you a hand?"

"I only wish there were! But you're the first person to come by."

"Let me help you then," replies the vicar, and pulling up his long cloak with one hand, he begins to push with the other behind the cart.

At last they reach the top, and just beyond Pio Fire's house, in front of the church, they stop, weary, exhausted, and soaked in sweat, to recover their breath.

"By Jove, Charlie," says the vicar, panting, "you were right to tell us you couldn't manage it. It's too great a weight for you. I don't know what your mother was thinking of, to send you to the mill with such a large sack. Couldn't you have asked her to give you a few kilos fewer?" "I did ask her!"

And the vicar, interested: "And what was her reply?"

"She said I wasn't to worry, because I would certainly meet on the way some nincompoop who would give me a hand. A good thing she was right."

Gino Cencigh  
(from Aghe che passe, 1971)

## APPENDIX 2

## PROSA POPOLARE \*

Las zizilos

Lu Signûor al ero su la crúos che 'l penavo de tri oros. In chestos tri oros al vevo un gran mac di zizilos che in ché volto es portavo la plumo blancio, soro di Lui ch'i fasevo dut un gran davoï cu las alos par condolesi.

Lu Signûor al mûr su la crúos. Al è vegnût un gran teremot, scurîl lu sarfali e cu lu teremot son viertos las tombos dei antics.

E encio las zizilos es àn gambiât colûor da plumo che di blancios 'e son stados dutos neros e dopo 'e son stados simpri neros.

Lu Signûor al à vulût dâ chest segnâl che 'e àn assistût 'e so muart cun tant doul.

A oro di vuio 'a si à duc' un gran riguart di fâ del mâl a di chesos bestiutos, ch'al dîs, che 'e quarto disgracios in fameo cui cu las danegio.

From Collina (D. Zorzut)

\* For the difference between these tales and No. 18, see Introduction, p. 34.

## APPENDIX 2

## FOLK - TALE

The swallows

The Lord was on the Cross where he had been suffering for three hours. During these three hours he had over him a great flock of swallows, who at that time had white feathers, and who were making a great to-do with their wings as a mark of condolence.

The Lord dies on the cross. There came a great earthquake, the sky was darkened, and with the earthquake the tombs of the ancient dead were opened.

And then the swallows changed the colour of their wings from white to black, and since then they have always been black.

The Lord wished to give this sign that they had been present at his death with such grief.

From this time on people take great care not to harm these little creatures, because it is said that anyone who harms them brings misfortune on his family.

From Collina\* (D. Zorzut)

\* A village high up in the Carnic Alps north of the River Degano (Canal di Gorto). Cf. the Romagnol tale of how the robin got its red breast.

## APPENDIX 3

## TRANSLATIONS INTO FRIULAN

1. La letare di Pauli a chei di Rome, 1, 8-13

E prin di dut 'o soi agrât al gno Diu midiant di Gjesù  
Crist sul cont di duc' vualtris, par chel ch'a contin de  
vuestre fede in dut il mont. Par me po, Diu ch'o servis  
cun dut il gno cur predicjant il Vanseli dal so Fî, al è  
testemoni che jo no moli di ricuardâus, domandant simpri  
tes mës prejeris di podê vê la furtune, se Diu al ul, di  
rivâ adore di vignî a cjatâus. Parceche 'o propit gole di  
viodius par fâ a miegis cun vualtris cualchi don di Diu che  
us tegni su, al ven a stai par consolâsi a muse un cul  
altri par vie de fede ch'o vin compagne, vualtris e jo.

No uei, fradis, che no saveis ch'o ài vût tal cjâf  
unevove di voltis di vignî a cjatâus, ma no ài podût fin  
cumô.

Pre Checo Placerean (1972)  
(Don Francesco Placereani)

2. Il fî bintar (San Luche xv. 11-32)

Un om al veve doi fis. E il plui zovin al dîs a so pari: "Dami  
la part che mi tocje di ce che tu às". Al à finit cul dividiur ce  
ch'al veve. Il fî plui zovin, pôs dîs dopo, al vent dut e al va  
lontan, e lî al à mangjât fur dut ce ch'al veve, vivint come un  
bintar. Cuant ch'al veve finît dut, 'e capite une grande miserie  
di chês bandis, e lui al scomence a patî la fan. Elant a cirî si  
met sot di un di chês bandis che lu mande in campagne a menâ  
a passon i purciz. E lui al vares bramât di jemplâ la panse cul  
glant ch'a mangjavin i purciz, ma nissun no j' n' dave.

Alore tornât in sè, al dîs: "Ce tanc' fameis di gno pari che  
àn pan che ur vanse, e jo culî 'o mur di fan. Mi cjapi su e 'o  
voi di gno pari e 'o j disarai: 'Pari, 'o ài pecjât cuintri il cil  
e in face tô! No soi degn di jessi tignût par to fî; tratimi come  
un dai tiei fameis'."

Si cjape su e al va di so pari. Al ere ancjemò lontan cuant  
che so pari lu viôt, s'ingussis, al cor a cjapâlu a bracecuel e  
lu busse. Ma il fî j dîs: "Pari, 'o ài pecjât cuintri il cil e in  
face tô; no soi degn di jessi tignût par to fî." Il pari, impen,  
al dîs ai siei servidors: "Su, quartait il vistit plui biel e vis-  
tilu; meteigi l'anel tal dêt e sandui tai pîs; cjapait il vigjel  
ingrassât e copailu; mangjin e gjoldin, parceche chest gno fî  
al ere muart e al è tornât a vivi, al ere piardût e lu vin cja-  
tât". E a' jan scomencât a fâ fieste.

Il fî plui vecjo al ere in te braide. Cuant che, tornant, al  
fo dâcis la cjase, al sint a sunâ 'e a balâ. Al clame un servidor  
e j domande ce ch'al ere. Chel j dîs: "Al è tornât to fradi, e  
to pari al à copât il vigjel ingrassât parce ch'al è tornât in  
salut". Alore j è vignude la fote e nol oleve jentrâ.

So pari al è saltât fur a preâlu. Ma lui al dîs a so pari:  
"Viôt tros agn ch'a son ch'o ti servis e che no ti ài mai disu-  
bidît e tû no tu mi às dât mai nancje un cavret par ch'o fases  
un pocje di ligrie cui miei amis. Ma cuant ch'al torne a cjase  
chest to fî, ch'al à mangjât dut ce ch'al veve cu lis sdrondinis,  
tû tu j às copât un vigjel ingrassât".

Alore lui j dîs: "Tû tu sês simpri cun me e dut ce ch'al è gno  
alè to; ma si scugnive fâ fieste e gjonde, parceche chest to fradi  
alere muarte al è tornât a vivi, alere piardût e al è stât cjatât".

3. La prejere di nestri Signôr (San Mateo vi. 9-13)

Pari nestri che tu sês in cil, ch'al sei santificât il to non, ch'al  
vegna il to regno, ch'e sei fate la to volontât come in cil ancje  
in tiare; il pan che nus covente danusal uè, e perdoninus i nes-  
tris debiz, come ancje nô ju vin perdonâz ai nestris debitors,  
e no stâ metinus te tentazion, ma liberinus dal trist.\*

Pre Checo Placerean (1970)

\* i.e. il djaul.

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